

# THE ATHENÆUM

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No. 3219.

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## BELGIUM.

THE handsomest book that has appeared in Belgium of late years, and one of the most learned, is the second volume of the superb work of M. Max Rooses, Keeper of the Musée Plantin, 'L'Œuvre de P. P. Rubens.' This history of the paintings and drawings of the great artist is filled with magnificent illustrations, and already enjoys a European reputation. Of the large 'Cours d'Histoire Nationale' of Mgr. Namèche, formerly Rector of the Catholic University of Louvain, three more volumes have been issued. Although occasionally confused and partial, this compilation is a monument of patience and perseverance. Another important undertaking, the 'Bibliotheca Belgica' of MM. F. Vander Haeghen, Arnold, and Vanden Berghe, has nearly reached its hundredth part. It is a treasury of information regarding the history of books and of intellectual life in the ancient Netherlands during the sixteenth and the seventeenth centuries. The Baron Kervyn de Lettenhove has brought out the seventh volume of his collection of documents illustrating the political relations of the Netherlands and England in the reign of Philip II. The present instalment extends from November, 1573, to October, 1575. The Count E. de Limburg Stirum has terminated his curious 'Codex Diplomaticus Flandriæ,' in which he has collected all the documents referring to the war between the King of France and the Count of Flanders at the close of the thirteenth century and beginning of the fourteenth. M. A. Wauters continues to issue his chronological table of printed documents concerning Belgium, adding an attractive dissertation on the absurd fables which encumber the first centuries of our national history. M. Ed. Geudens has written an interesting chapter in the history of public charity in old times by his monograph on 'The Hospital of St. Julien, and the Night Refugees in Antwerp since the Fourteenth Century.' 'L'Hôtel de Ville de Gand,' by M. Herman van Duyse, relates in detail the history of a magnificent monument well known to tourists. The Baron de Chestret de Haneffe has won the approbation of specialists by his 'Numismatique de

l'Ancienne Principauté de Liège.' M. Charles Rahlenbeck has brought to life again the almost unknown annals of a retired corner of the old Netherlands in his monograph 'Les Pays d'Outre-Meuse.'

Naturally there is a good deal of writing about the Congo State, of which the King of the Belgians is the sovereign. The most remarkable work on the subject is 'Le Partage Politique de l'Afrique' of M. E. Banaing, who has made the most recent international agreements the basis of his volume. Lieut. Becker, one of our explorers, has related the doings of 'La Troisième Expédition Belge au Pays Noir,' while M. P. Kassai has written a history of the whole of the operations of the Belgians in Africa since 1876.

More attention is paid than ever to social questions. The Commission on labour appointed by the legislative chambers has published three big volumes comprising close upon three thousand pages, and containing the evidence of the witnesses and the reports and conclusions of the Commission. One of the chiefs of the workingmen's party, M. L. Bertrand, has written a volume on the housing of artisans and the poor in Belgium; M. G. De Greef has examined the condition of the workers in lace, who are cruelly "sweated"; and M. V. Brants, of the University of Louvain, has written on the fishermen on the coast at Heyst. M. Alph. Allard, director of the Brussels Mint, has published a monograph, 'La Crise Agricole, Commerciale, et Ouvrière et ses Causes Monétaires en Angleterre,' which has been translated into several languages. M. Gillaume De Greef has printed the second part of his vast 'Introduction à la Sociologie.' M. Ernest Gilon's 'Misères Sociales, la Lutte pour le Bien-être,' a less ambitious, but more sympathetic work, has carried off the Guinard Prize of 10,000 francs, given by the Royal Academy.

Prof. Ernest Nys, of the University of Brussels, has issued a continuation of his former interesting researches, well known in England, in his 'Notes pour servir à l'Histoire Littéraire et Dogmatique du Droit International en Angleterre.' The burning question of the use of the national tongue in certain states where rival languages co-exist has been examined by M. J. Vanden Heuvel, professor at Louvain. The new edition of M. Émile de Laveleye's 'La Péninsule des Balkans' relates to the same question. M. Ernest van Bruyssel has written on the natural resources of the Argentine Republic, its agricultural colonies, and its importance as a centre of immigration—a question that excites much interest in Belgium, whence thousands of Flemish and Walloon emigrants have sailed this year for Buenos Ayres. We have had some well-conceived and well-written narratives of travel: 'Vingt Ans d'Étapes,' by M. Verhaeghe de Naeyer, minister for Belgium at the Court of Japan; and 'Islande,' by M. Eug. de Groote, who also belongs to our diplomatic corps.

General history is much less cultivated in Belgium than national history. 'La Dila-tura dans les Textes Francs,' a learned dissertation by Prof. L. Vanderkindere, of Brussels, has been deservedly praised by specialists. In an elegantly illustrated book, 'L'Eglise et l'État sous les Rois Francs,' Prof. A. Sersesia, of the University of Ghent,

has reconstituted a most impressive picture, the principal features of which are borrowed from Gregory of Tours. M. Raymond de Ryckere has produced an interesting monograph on 'Les Légistes au Moyen Âge.' M. A. Castan has made a close study of 'Les Noces d'Alexandre Farnèse,' which seem to have been the prologue to the disturbances in the Netherlands during the sixteenth century. M. le Général Wauwer-mans in his 'Napoléon et Carnot' has related a curious episode in the military history of Antwerp (1803-15). The indefatigable M. Théodore Juste, whose long career has lately come to a close, had written some popular essays on Napoleon I., Napoleon III., and Bismarck. M. Mesdach de ter Kiele, *procureur général* at the Court of Cassation, has produced a learned dissertation on the question of the ecclesiastical property which was confiscated by the French Revolution—a peaceable disquisition which yet stirred up a most violent controversy, not an unfrequent occurrence in Catholic countries when historical problems of this kind are raised.

In *belles-lettres* Belgium has this year sustained two severe losses. One of our veterans, the old poet Antoine Clesse, died as he was publishing his 'Nouvelles Chansons et Poésies'; and M. Max Waller (Maurice Warlomont), the leader of the group called "La Jeune Belgique," was taken away before he had given us the full measure of his talents. We can enumerate but a few of the volumes of prose fiction and poetry that have appeared since July, 1888. 'La Nouvelle Carthage,' by M. Georges Eekhoud, is a highly coloured picture of Antwerp life and manners, in which we find once more the same remarkable talent for description which the author had heretofore when dwelling upon rural scenes. 'Les Légendes de la Meuse,' by M. H. de Nimal, is charmingly written. M. Camille Lemonnier, the greatest "colourist" among our novelists, seems more and more to revel in unclean things, and has even brought upon himself a legal condemnation in Paris, where the public mind is not in general remarkably prudish. The development of prose-writing since 1830 can be traced in 'L'Anthologie des Prosateurs Belges,' edited by four Belgian men of letters at the expense of the Government, and containing numerous extracts, each one of which is preceded by curious biographical notices.

Literary criticism has not remained inactive. M. Léon de Monge, professor at Louvain, has published the second volume of his delicate 'Études Morales et Littéraires'; M. H. Pergameni, professor at Brussels, has produced an important history of French literature; and M. l'Abbé J. Lebacqz has attempted a work of more limited scope in his 'Histoire Critique de la Prédication de Bossuet.'

To turn to Walloon philology, a 'Sermon de Carême' in thirteenth century Walloon, which M. E. Pasquet has edited, has attracted the attention of specialists; M. P. L. V. Dubois has brought out a monograph on the various Walloon *patois* of Southern Luxembourg; and M. J. Demarteau has sketched in a highly interesting manner the political and literary destinies of the Flemish and Walloon tongues, the two

languages which divide the ancient principality of Liège. Some very useful materials will be found here for the solution of that question of language which still stirs up a great deal of passionate feeling in modern Belgium.

Flemish literature like French literature has lost two of its principal representatives: Dr. Nolet de Brauwere, a writer in prose and verse who was renowned for his caustic wit; and Jan van Beers, the greatest of the Flemish poets of the preceding generation, whose death has been mourned both in Holland and in Belgium as a common loss. Jan van Beers was a faithful portrayer of contemporary life in Flanders. He excelled in idyls and in touching epopees, whose heroes always belonged to the small *bourgeoisie* of Antwerp or to the robust peasantry of the Campine. He was the singer of the lowly. In Belgium his poems were almost as popular as the novels of Conscience, and in Holland his vogue was greater still.

The eldest son of the poet Prudens van Duyse (who died in 1859) has had the filial piety to publish an anthology ('*Bloemlezing*') of the principal works of that fertile and powerful writer; while some friends of a young poet, Albrecht Rodenbach, who died in the flower of his youth a few years ago, have likewise collected his scattered works ('*Gedichten*'). Besides the new volumes of verse by MM. de Queker, L. Buyet, and R. Vande Castele, we must mention a collection of poems which stand above all competition: the '*Sneeuwvlokken*' ('*Snowflakes*') of Mlle. Hélène Swarth, a somewhat monotonous writer, yet full of feeling, and possessing a perfect mastery of the form in which she writes.

The most important dramatic work of the twelve months is a passionate drama of love called '*Palma's Dochter*' ('*The Daughter of Palma Vecchio*'), by M. Frans Gittens, of which the author himself gave some readings in Bruges, Ghent, and Antwerp, meeting with great success everywhere.

Madame Courtmans and M. P. Geiregat, two of our veteran novelists, have written several new works. Among the novels of the younger generation we must mention '*Ruwe Liefde*' ('*Violent Love*'), by M. Reimond Styns; '*Cilia*,' by M. I. Teirlinck; '*Schimmen en Schetsen*' ('*Silhouettes and Sketches*'), by M. Brans; '*Segher Janssone*,' an historical romance of the fourteenth century, by M. Fr. van Cuyck; and '*Vlaamsche Beelden*' ('*Flemish Portraits*'), by M. Bultynck.

History is more and more cultivated by Flemish writers. M. Julius Vuylsteke has reprinted in volume form his brilliant studies on Jacques and Philip van Artevelde and other Flemish heroes of the Middle Ages. M. Frans de Potter has continued issuing his important history of the monuments and institutions of the city of Ghent. M. A. de Cock has utilized the discoveries of the '*Bibliotheca Belgica*,' and produced an interesting monograph on the great mathematician Simon Stevin. The history of Belgium in the eighteenth century has been the theme of several authors. For instance, M. L. Mathot has studied the reign of the Emperor Charles VI.; M. Sleetx has devoted himself to the reigns of Joseph II. and of his mother the Empress Maria Theresa,

and the epoch called the Patriots' epoch; M. J. Staes has related the lamentable failure of the Belgian Republic of 1790; and M. J. Samyn has described, with too much partiality, the excesses of the French conquest and occupation of Flanders between 1792 and 1802. The Recollet friar Van Puybroeck has sketched a history of his convent in Ghent from 1224 to 1888. M. Paul Fredericq has edited, in conjunction with his pupils of the Ghent University, a collection of 450 annotated papers concerning the repression of heresy and the Inquisition in the Netherlands before the reign of Charles V. This publication bears the title of '*Corpus Documentorum Inquisitionis Hæreticæ Pravitatis Neerlandicæ (1025-1520)*.' Finally, a Jesuit father, A. M. Verstraeten, has written a detailed account of the life of Father Beckx, the twenty-second general of his order, who was born in Sichem, in Brabant, and who died recently.

Turning to contemporary history, we may name the memoirs ('*Mijn Gedenboek, 1836-1886*') of M. Edm. Lauwers, which contain some curious anecdotes; and the third volume of the collection of prose works ('*Verzamelde Prozaschriften*') of M. Julius Vuylsteke, the leader of Flemish Liberals. This book contains some political and historical discourses which are remarkable as regards both matter and form. The curious letters of the Catholic and Flemish missionary Vyncke supply an account of his apostolic mission in Central Africa.

In literary history we have to note the appearance of a very mediocre monograph by M. Haerynck on the great didactic poet of the fourteenth century, Jan van Boendale, and of the praiseworthy study of M. G. Segers on Vondel, the prince of our poets in the seventeenth century. An excellent essay on Jan van Beers is due to M. Pol de Mont. It should be added that the first numbers of the '*Biographisch Woordenboek der Nederlandsche Letterkunde*' supply articles on Flemish writers, most carefully compiled by M. F. J. Vanden Branden, of the Antwerp archives.

Two big books have just appeared which deserve to occupy a paragraph by themselves, because they denote a much wider range on the part of their authors than is common in Flemish literature, and because they are written in a brilliant and original style. In the first volume of his '*Losse Schetsen uit de Letterkundige Geschiedenis van onzen Tyd*' ('*Sketches of Contemporary Literary History*') M. Pol de Mont (whose name is already mentioned above), a young poet of great talent, has criticized the evolution of poetry in Germany, and also some well-known writers of the present time, such as Felix Dahn, Carmen Sylva, &c. M. Max Rooses, although he writes in French also, is above everything else an admirable master of Flemish prose. His style is copious and richly coloured. His last book, '*Op Reis Naar Heinde en Ver*' ('*From Far and Near*'), relates his impressions of travel during his artistic tours in Spain, in England, in Denmark, in Sweden, in Finland, at St. Petersburg, at Hildesheim, at Ratisbon, at Weimar, at Amsterdam, and in some comparatively unknown parts of Belgium and French Flanders. To the well-known author of the history of painting in Antwerp, the pictures and other works of art

which he describes with rare originality are of paramount interest. At the same time he gives sketches of the landscape and picturesque accounts of local life and manners.

É. DE LAVELEYE—P. FREDERICQ.

## BOHEMIA.

DURING the two years that have passed since an article appeared in the *Athenæum* on Bohemian literature our poets have contrived to maintain a creditable standard, and thanks to the example set by some of our authors, especially by J. Neruda and S. Cech, they are developing a more national tone in their writings than they used to affect. The longer narrative poems are for the most part idyllic, and contain descriptions of quiet country life; for instance, the '*Hymn-book of John Burian*,' in which the greatest narrative poet who has as yet appeared in Bohemia, Svatopluk Cech, describes, under the form of memoirs written on the blank leaves of an old Bohemian book, a touching episode in the early years of a patriotic country squire. In a similar manner J. Jakubec has written '*Country Tales in Verse*,' at once well conceived and carried out; K. Leger, '*Three Tales*' and '*Tales in Verse*,' which are occasionally satirical; Fr. L. Procházka, '*Na Urodné Pude*,' a work showing a fine vein of thought, though in some passages rather obscure; and El. Krásnohorská, '*Sumavský Robinson*,' a tale in which the execution is more commendable than the plot itself. Fr. X. Svoboda's '*První Návšteva*' and '*K Lepšímu Životu*' present charming idyllic pictures full of humour. M. A. Simáček in '*The Labyrinth of Love*,' a more lengthy poem, cleverly develops the theme that a sudden attachment caused only by external charms cannot secure lasting happiness for persons of dissimilar natures and circumstances.

Among poems belonging to another category '*Roland*,' by Jul. Zeyer, takes a prominent place, both from its extent and brilliant imagery. It is a fine echo of the old French '*Chanson de Roland*.' '*The Tongue*,' by Fr. L. Procházka, is also distinguished by bold fancy. It describes an episode in the traditional struggle between the Germans and the Slavs; but the allegorical dress in which it is clothed hinders a clear comprehension of the entire story, and renders it in some parts almost obscure. Jan Hodys in his '*Queen Rejčka*' touches upon Bohemian history at the beginning of the fourteenth century.

Quite a sensation has been caused by Sv. Cech's '*Morning Songs*,' lyrics which are full of patriotic enthusiasm. Of a similar stamp are the '*New Songs*' of the same poet, in which questions of the day are touched upon, and which give expression to an ardent longing for unity, humanity, and national independence. Cech has a formidable competitor in Jaroslav Vrchlický, who has published lately some collections of poems, such as '*Butterflies of All Colours*,' the themes of which vary from the expression of brilliant happiness to sorrowful resignation, and '*Ruzné Masky*' ('*Divers Masques*'), which are chiefly made up of variations on the theme "*Be a man and you will succeed*." Purity and loftiness of sentiment, coupled with patriotic aspirations, are also the groundwork of El. Krásnohorská's



'Scions of Spring,' although this collection does not in other respects belong to the most successful efforts of the best poet among our women. A similar tone is adopted by Adolf Heyduk in his short but charming 'Pictures,' sketched in the country, which have frequently a touch of satire about them. Another collection by the same author, 'Šípy a Paprsky' ('Arrows and Beams'), contains some spirited songs full of patriotic fire. Fr. Kvapil, a kindred spirit to Vrchlický, is the author of 'Scattered Leaves,' which are marked by vigorous feeling and expression; while 'Písnicky' ('Songs'), by Ladislav Quis, attract by their easy graceful melody, although the thought does not often rise above commonplace. Of other collections two only deserve particular mention: J. V. Sládek's 'Sunshine and Shade,' short sketches imbued with tender sweetness, and his 'Skylark's Songs,' written for the young, and giving with true poetic grace a view of childhood's fancies and naive perceptions.

A number of dramas have appeared, but they are singularly unequal in merit, decidedly the best being those of F. A. Šubert, director of the National Theatre in Prague. His 'Jan Vřava' gives a tragic picture of the life of the Bohemian peasantry when they began, under the Emperor Joseph II., to shake off the heavy yoke laid on them, while his comedy 'Raphael's Love' deals with an episode in the life of Raphael; lastly, his 'Praktikus,' a four-act drama, endeavours to exhibit the bright and dark sides of journalistic life and effort. An honourable place must also be assigned to Ladislav Stroupežnický, the chief representative of the realistic school on the Bohemian stage. Two plays by him have appeared lately, which delineate the pride of the Bohemian peasantry, who when they take offence, whether the affront is real or imaginary, show no forbearance or indulgence to either friend or foe. It is only a pity that sound realism is often exaggerated to a degree that does not enhance the poetical charm of either drama. This tendency appears too, though less obtrusively, in the same author's one-act play of 'The Orphan's Money.' An entirely opposite school, resembling in style the French classical drama, is represented by Jul. Zeyer's plays. His tragedy 'Donna Sancha,' taken from Spanish life in the Middle Ages, pictures in a lofty strain, after the manner of Racine, the revenge of rejected love. A nearer approach to real life is Bohumil Adámek's 'Herald,' an historical tragedy taken from the time of Rudolf II. There is a great deal of fun in a light comedy by Jos. Stolba, 'The Shareholders of the Water Company,' showing up life in a small country town, and strikingly true to nature both in plot and detail. The same author's 'Borough Diplomats,' also a comedy depicting the petty envies and jealousies of the citizens of a small place, is sometimes too farcical. From the same class of society Karel Pippich has taken the motive of his comedy 'Svet Zásad' ('A World of Principles').

Alois Jirásek has for several years been the best representative of the purely historical novel. He takes sometimes the remote, sometimes the more modern

periods of our history as the groundwork of his stories. Amongst other writers of the school we may mention Václav Vleek, publisher of the *Osveta*; Jos. Braun; Jos. Lacina, whose pseudonym is Kolda Malinský; Ferd. Schulz, publisher of the *Zlatá Praha*; Fran. Sláma, a diligent observer and investigator of the history and social life of Bohemians in Silesia; Jos. Svátek, who loves to plunge into the gloomy tragedies of the sixteenth and seventeenth centuries; and Sigmund Winter, who draws striking pictures of private and public life in Bohemia during the sixteenth century. J. D. Konrád has turned his attention to life and society among the southern branches of the Slavonic family. All these writers endeavour to depict life as it actually was in those times; and the same seeking after realism appears in sketches from modern country life and the smaller circles of country towns, of which a great number have been published. The best are those by F. Herites, El. Krásnohorská, Karolina Smetlá, and Otak. Cervinka, all of whom keep to Bohemia in the strict sense of the word; while Václ. Kosmák and the gifted Gabriela Preissová have both chosen Moravia for their particular field. The types and characters of Prague society are very well hit off in sketches by Ign. Hermann. Quite an isolated position is taken by Jul. Zeyer, whose 'Jan Maria Plojhar' is a romantic picture with varied colouring. Last, not least, we may point out two prose works by Svat. Cech, which belong to the most notable productions of the last two years. One is 'An Excursion of Mr. Broucek's to the Moon,' a satire full of wit and humour on the low materialistic tendencies, nervous exaggeration, and partiality which pervade some literary circles. The second, 'A New and Astounding Excursion of Mr. Broucek,' is closely connected with the first. It attacks the dark sides of public and private life in Bohemia. Both these works have caused a great sensation not only in literary circles, but also amongst the public generally.

The past year has been fruitful in scientific works, especially such as belong to history and the study of laws, while other branches have not been neglected. A vast amount of labour and learning is shown in the new cyclopedia, 'Ottuv Slovnik Naucný,' which, after long preparation, at last began to appear, and before the close of 1888 reached the end of the first volume.

The attention of literary circles is still taken up with the unhappy dispute as to the genuineness of the Královédvorský manuscript. The assailants already declare the contest to be ended; but the chief champion of the MS. has not yet spoken his last word. The opposite party, indeed, say he does not come forward because he has no proofs to produce; but it is more probable that he is waiting till his opponents have exhausted their arguments, which seems to be pretty nearly the case. In a series of articles (written in German) in the *Slav. Archiv*, and in a separate publication (in the Bohemian language) designed for the information of the general public, the chief assailant of the MS. sums up his reasons for doubting its genuineness, and—what is certainly praiseworthy—presents them in a connected form, so that they can be conveniently gone through and refuted one

by one. Even those who have not made the subject their particular study cannot fail to perceive after attentive perusal of these publications that although some of the objections and counter-arguments are certainly serious, others are extremely weak, and that not one of them in itself nor all of them taken together are conclusive. The demand often repeated that the other side should bring forward positive proofs of the genuineness of the MS. is unreasonable, and leads us to suppose that in making this demand, which seems plausible enough at first sight, the sceptics wish to draw off the attention of the wide circle who judge more by appearances from the root of the matter, about which, in spite of all their apparent triumph, they may not perhaps be quite so sure. It is satisfactory to feel that, on the whole, a more dignified tone is beginning to mark the controversy than formerly prevailed, though there is still room enough for improvement.

A. TRUHLÁR—V. E. MOUREK.

#### DENMARK.

SINCE I wrote my last summary there has been great activity in almost all branches of our literature. Indeed, I must either be very brief this time, or leave unmentioned a number of books worthy of notice.

I shall commence by classifying the historical writings of all sorts, begging your readers to excuse me if my arrangement of the various books that may be ranked under this heading appears in some degree arbitrary. In the new works dealing with Northern history, how different soever they may be as to character and value, three periods especially have been the favourites. Firstly, the reign of Christian IV. (1588–1648) and the times immediately subsequent. The publication of the letters of this monarch by Bricka and Fredericia, and of documents relating to 'Støndermøderne og Rigsrådet' ('The Consultative Chambers and the Senate') during his reign, by Kr. Erslev, has been continued; V. A. Secher has begun publishing laws and ordinances passed between 1588 and 1660; and A. Larsen issued the first part of a history of 'The Calmar War' of 1611–12 between Denmark and Sweden; while Troels Lund in the ninth volume of his elaborate 'History of Denmark and Norway at the Close of the Sixteenth Century' is still engaged in describing the private life of those days; his subject in the present instalment is 'Espousals.' Secondly, the history of our political and social development one hundred years ago has been dealt with, partly by Prof. E. Holm, who writes about 'Public Opinion and Executive Power in the Danish-Norwegian State, 1784–99,' and by Chr. Blangstrup in a treatise on 'Events in Scandinavia in the Autumn of 1788,' partly in publications directly occasioned by the centenary of the emancipation from villenage, which we celebrated last summer. To the books of this sort mentioned in my former review I have this time to add 'Documents concerning the History of Villenage,' published by J. A. Fredericia, and 'Contributions to the History of Danish Agriculture,' by Poul Hansen. Thirdly, this year a quarter of a century has elapsed since our last Sleswick war, and several of the

veterans of that campaign have on this occasion published their reminiscences of those disastrous days. Such books do not, it is true, usually belong to the domain of scientific history, but I may mention 'The Defence of the Dybbøl Redoubts,' told by various persons who took a share in the defence; 'The War Establishment: Letters from a Soldier,' by Chr. Bredsdorff; 'Reminiscences of the Tenth Battery,' by V. Edsberg; and 'The Eighth Brigade,' by W. Dinesen. The last named may be specially mentioned for its lively style. Our campaigns in 1848-50, too, from their offering a theme more gratifying to Danish patriotism, are being told in great detail and in a thorough manner by two officers, A. Larsen and Fr. Holst, in a work adorned with authentic illustrations. A popular manual of 'The History of Denmark in our Century' has been commenced by S. Thrige, and the historians of the same epoch have themselves been made the subject of a critical work by Prof. Joh. Steenstrup, 'Historical Writing in Denmark during the Nineteenth Century.' To remote periods of Northern culture we are carried back by S. Müller's important publication, 'Arrangement of the Antiquities of Denmark,' of which the first volume on 'The Stone Age' has appeared with rich illustrations; and by V. Gudmundsson's acute treatise on 'The Private Dwelling in Iceland during the Times of the Sagas.'

Among new biographies of Danes and foreigners I may first name a sumptuous book, 'Christian IX.,' by H. P. B. Barfod, occasioned by the jubilee of our king on the 15th of last November. The centenary of the popular poet and novelist Ingemann, who was born on the 28th of May, 1789, was celebrated by a 'Memorial' from the pen of Rich. Petersen. A work of more thorough research is A. D. Jørgensen's biography of our elder poet Joh. Ewald (ob. 1781), the precursor of Oehlenschläger. 'Chr. Molbech and N. F. S. Grundtvig: a Series of Letters,' supplies some new information regarding the intellectual life and the different characters of these two writers, the learned critic and historian and the famous clergyman. A further contribution to the literature which is growing up about our celebrated theologian is Prof. Fr. Nielsen's book on 'The Religious Development of Grundtvig.' The 'Danish Biographical Lexicon' is regularly carried on, containing biographies of most unequal value. The old 'Autobiography of Johan Monrad,' carefully edited by S. Birket-Smith, affords interesting glimpses of life and feeling in Denmark two centuries ago; and H. L. Möller's monograph 'Christian VI. and the Count K. E. of Stolberg,' founded on papers hitherto unknown, seems important to those who desire to form a correct judgment of a somewhat later period.

For the purpose of giving foreign nations concise, yet correct information about our country and our people, H. Weitemeyer, assisted by other writers, has composed a work entitled 'Denmark,' which has been issued in French, English, and German. On the other hand, several of our new books deal with foreign countries and peoples. Georg Brandes has published two volumes, 'Impressions from Poland' and 'Impres-

sions from Russia,' having lately visited both of these countries as a lecturer. In them he has once more displayed his eminent gift of catching the essential qualities of the objects he observes, and his skill in arranging a multitude of scattered features so as to form a picture of convincing clearness, although maybe sometimes coloured too much by his own individuality. Not only are his elaborate portraits of Polish and Russian writers attractive, but his remarks and reflections on the character of the peoples, their political and social condition, form delightful reading. Here, perhaps, I may add that the same author has issued a new and remodelled edition of his 'Æsthetic Studies.' Further are to be mentioned a freshly written little book by E. Erslev, 'London viewed with Danish Eyes'; C. v. Krogh's 'Trip to the East in the Winter of 1888'; and especially the richly illustrated 'Journey in Four Parts of the World,' lately commenced by A. v. Irgens-Bergh, which promises to form a valuable addition to our scanty literature of travels. While these authors are telling us of foreign life and conditions nowadays, Admiral C. van Dookum in 'Old Reminiscences' entertains us by his adventures and observations sixty years ago, when he served in the French navy.

In a little book 'On Matrimony' a 'Bachelor' (i.e., A. C. Larsen) aims at reasoning dispassionately on the question of sexual morality, which, as is well known, has been of late eagerly discussed in Scandinavia. His endeavour is to mediate between the extreme points of view. This forms perhaps the nearest approach we have had of late to a philosophical treatise, for philosophy in the proper sense of the word is this time not represented by any work of note.

In all departments of *belles-lettres* we are again abundantly supplied with novelties, but in a brief summary like this a great many of them must needs pass unnoticed. Among the new names perhaps the greatest interest attaches to Niels Möller. The tone prevailing in his verses is indicated by their title 'Efteraar' ('Autumn'); in most of them the melancholy poet depicts effectively enough the gloomy side of human life; throughout he evinces a rare vigour of sentiment, and proves himself an accomplished artist in words and metres. Less original, but still worthy of notice, are the 'Poems' of S. Michaëlis. A new novelist of talent is Vald. Vedel, who has published 'Stavnsbaand' ('Bondage'), in which he describes how a learned man, whom his natural disposition and one-sided development have alienated from real life, is overpowered by his own train of thought. The book itself, I think, is often unreal, being founded too much on mere conjecture, and not on actual observation. In 'Foraarsagn' ('A Spring Legend') Joh. Jørgensen has sketched in a lifelike manner the love affair of an inexperienced student. The first part of this tale, however, is still marred by tiresome affectations, such as those that characterize his 'Verses,' which I mentioned last year. Axel Betzonick's briskly written novel 'Skibbrudne Folk' ('Shipwrecked'), and O. F. Andersen's sympathetic sketches 'Ensomme Fyre' ('Lonely Fellows'), dealing, both of them, with Copenhagen life, may upon the whole be styled clever, considered as first efforts.

Anna Borch, besides some short tales, has published 'Hvorfor?' ('Why?'), a study in literary biography presented in the form of a play, that shows an intimate knowledge of the works of Holberg. The aim is to try to explain why that celebrated poet remained unmarried. Among plays of beginners I ought further to name 'Kvinder' ('Women') and 'Ære' ('Honour'), by K. Larsen.

K. Gjellerup this year issued a valuable tale of modern life, 'Minna,' and previous to that 'Hagbard and Signe.' No doubt in the latter—an "erotic tragedy," to use the cant phrase—there is displayed a good deal of art, but nevertheless to my mind the famous love story seems more poetically credible, and produces a truer and stronger effect, when left in the dim romantic light of the ancient ballad. H. Drachmann's new drama 'Tusend og én Nat' ('The Arabian Nights'), a mixture of rather discordant elements, is not likely to charm the reader as a dramatic composition, but probably it will make him curious to learn if the author will in future be scandalized by the "licence" and "frivolity" of other writers.

A book rather difficult to classify is 'Jagtbreve' ('Letters on Hunting'), by Boganis (W. Dinesen), combining hints on sport with splendid pictures of Danish scenery.

Among the many remaining novelties, I may name the romances and novels 'The Fate of Birgitte' and 'Still Life People,' by Schandorph; 'Spectres,' by H. Pontoppidan; 'Griffenfeld,' by H. F. Ewald; 'Art and Love,' by R. Owen ("edited by V. Bergsøe"); 'Sverre, the Priest: an Old Saga Retold,' by Nicolai (H. Scharling); 'Idlers and Workdays,' by F. C. v. d. Burgh; 'Three Tempers,' by Aage Vang; 'As People Marry,' by Fru Elisabeth (Mrs. Th. Brumm);—of plays, the comedies 'Self-government,' by Zach. Nielsen; 'Broder Rus' ('The Devilish Friar'), by E. Christiansen (acted on our national stage); and 'Fjældmennesker,' by Amalie Skram and Erik Skram (which I think you will find mentioned by the Norwegian contributor),—of poems, 'Some Verses from Older and Younger Days,' by Chr. Arentzen, and 'Posthumous Poems,' by Chr. K. F. Molbech (ob. April, 1888), whose last verses evince unimpaired, nay, even increased poetical power, and often great bitterness and hostility towards the ruling spirits of modern literature.

Finally, I may mention that *Tilskueren* (the *Spectator*), for some years our sole periodical for literature and criticism, has now two rivals. One of them, *Ny Jord* (New Soil), edited by C. Behrens since January, 1888, is in the main the champion of modern tendencies and aspirations; while the other, *For Literatur og Kritik*, founded this year by Riis-Knudsen, is principally the rallying point of the more conservative school of writers.

VIGGO PETERSEN.

#### FRANCE.

If one were called upon to classify the various productions of French literature in order of merit, it would not, to my thinking, be unfair to place historical studies, descriptions, and monographs in the first rank. The taste for manuscripts and letters has in our day attained an extraordinary



degree of development, and it is not uncommon to see authors living, as it were, for months and even years with some individual of note of another epoch. More than one grave philosopher has fallen in love, across several centuries, with the *grande dame* whose life he was engaged in narrating. These fatal passions are rare, but it frequently—too frequently—happens that a monograph assumes the character of a monomania. The infatuated biographer does not easily resist the temptation of giving his *personnage* a most exaggerated importance and making the rest of the universe gravitate around him; with almost comical gravity he retraces the well-nigh invisible footsteps of his hero in his daily constitutional walks. Patient and minute research is never altogether valueless, however, for it serves the future historian and saves much of his precious time; and it must be admitted that if certain details do not add to the importance of the history of the individual himself, they are, on the other hand, invaluable in helping us to resuscitate bygone customs and manners—in presenting former ages in their true colouring before our eyes.

One of our most patient and most happily inspired workers in this field is M. Lucien Perey, the amiable scholar who has chosen to appear under this sex and pseudonym before the public. He gave us last year 'L'Histoire d'une Grande Dame au XVIII<sup>e</sup> Siècle: la Comtesse Hélène Potocka,' who is no other than the charming Princess Hélène Massalska, whose school-girl diary the same author had presented us with during the preceding year as an instance of the education of a high-born maiden in the eighteenth century. The continuation of the history of the Countess Potocka, widow of the young Prince de Ligne, is certainly inferior to the beginning. The grace, the charming *naïveté* with which the schoolgirl's diary was written are absent from the letters of the countess. Her adventures, which constitute a real romance (the scene of which is chiefly in Poland, by the side of her faithless husband Count Vincent Potocki), are more extraordinary than moving, and her life in Paris after the storms of the Revolution does not present serious historical interest. There is no lack, however, of piquant anecdotes and somewhat superficial observations on the society and aristocracy which rallied round the Empire.

M. Bardoux has related the life of Madame de Custine, another *grande dame* of the eighteenth century who survived the Revolution, and who, far more closely than the Countess Potocka, was connected with the tragic events in which her father-in-law, General de Custine, and later on her own husband, lost their lives. Delphine de Custine, then quite young and somewhat thoughtless, showed admirable courage in the time of trial. There was nothing she did not dare or attempt to do in order to save the lives of the general and of Philippe de Custine. She was present at the sittings of the revolutionary tribunal, lavishing upon the beloved victims the most dangerous marks of sympathy and tenderness. A touching anecdote relates how Madame de Custine, stepping out one day from the courts of justice, was met by

an angry crowd which threatened to take her life. A woman of the people, with sudden inspiration, placed her child in the arms of Madame de Custine, and the crowd immediately fell respectfully away from the woman thus protected by the infant. After her husband's death Madame de Custine succeeded him in prison, where she shared a cell with Joséphine de Beauharnais and Mrs. Elliott, the favourite of the Duke of Orleans. I should like to dwell at greater length on the touching story of her captivity and final release, brought about by the respectful and disinterested passion of a Jacobin, a workman and a member of the tribunal, who every morning contrived to find his way into the study of Fouquier-Tinville and place the warrant of execution which bore the name of Delphine de Custine quite at the bottom of the tyrant's portfolio. The second part of the book is not nearly so interesting or dramatic as the first. It is almost like a separate work, almost a digression. It contains numerous letters—curious enough, no doubt—of Fouché, the Minister of Police under Napoleon, and of others who were but distantly connected with the life of Madame de Custine. The latter part is chiefly concerned with the unhappy passion of our heroine for Chateaubriand. The amiable woman who was ready to face death so bravely found herself, as a critic wittily expressed it, completely disarmed under the aches and wounds inflicted by the heart. She had had several love affairs even in her husband's lifetime. Unfortunately for her, she fell at last into the power of Chateaubriand, who in her case, as in others, gave proof of his usual coldness of heart—not to use a harsher expression. She died faithful to the last to the ungrateful coxcomb who had never really loved any one but himself. Chateaubriand had the grace to come to his friend on her death-bed, and he dedicated a few lines to her memory in his 'Mémoires d'Outre-tombe,' without finding, however, one single expression of sincere feeling.

The history of Madame de Lamballe, by M. Georges Bertin, is still more tragic. It is well known that this pretty and elegant woman, early in life widowed of a worthless husband, became the superintendent of the queen's household and the organizer of the *fêtes* at the Trianon and Sceaux. Having used her position and her favour with Marie Antoinette somewhat too freely, Madame de Lamballe was supplanted by Madame de Polignac; but when the Revolution broke out she hastened back from exile and resumed her old place near the queen. It would appear that her influence over the mind of the king, already pulled so many different ways, was not a happy one considering the circumstances. The frightful death of this unfortunate woman, who was murdered by a riotous band of cut-throats, makes M. Bertin thrill with horror; nevertheless, as a writer in quest of truth he makes short work of the legends and exaggerations which the public has embroidered upon this lamentable history. It is enough that Madame de Lamballe was basely murdered and her body subjected to odious outrages. There is no need to add anything to such facts.

It was inevitable that the centenary

of 1789 should call forth a number of works on the Revolution and the Imperial era. I shall mention, in somewhat loose order, the most important. 'L'Armée Française en Allemagne,' by M. Galli, is a series of narratives of the wars of the Revolution, of the campaign of 1806, and the great battles of Jena and Auerstädt. M. Henri Houssaye, the author of some remarkable studies on Grecian antiquity, has in his '1814' allowed himself to be tempted by the thrilling events of the penultimate campaign of Napoleon. M. Houssaye's opinion of men is not always strictly impartial; his indulgence for Napoleon, notably, is excessive, though he excuses himself by affirming that the emperor is nothing to him but the defender of the mother country. His pictures of the foreign invasion are highly impressive. His descriptions of the cruelty of the Russians and Prussians in the campaigns in the east of France make you shudder. One cannot help admiring the superhuman genius of Napoleon in this campaign, perhaps the most remarkable of all his campaigns from a military point of view, and the courage of the poor conscripts, the *marie-louises* as they were called, who were sent before the fire of the enemy unequipped, unfed, and destitute of the most elementary notions of military drill. 'Le Journal d'un Volontaire de 1791,' edited by M. L. Bonnefille de Marsangy, is a curious document of the wars of the Revolution, though inferior, as such, to the famous 'Cahiers du Capitaine Coignet,' which remain the model of their kind. I must also mention 'La Défense de Dantzig par le Général Campron,' by M. Charles Auriol; and the remarkable 'Études d'Histoire Militaire sur la Révolution et l'Empire,' by M. Albert Duruy.

'Le Prince Lucien Bonaparte et sa Famille' is a most interesting study by an anonymous writer. It is well known that Lucien, after giving valuable help to his brother in the execution of his ambitious projects, drew upon himself the wrath and curses of the despot by refusing to dissolve the secret marriage which united him to Alexandrine de Beauchamp. Rather than yield to the prayers and threats and to the offer of a crown made to him by the emperor, who wished his brother to become allied to a royal dynasty, Lucien, true to his plighted faith, went into exile, returning thence only during the Hundred Days to try to save the emperor in his pressing danger. The period of his exile, his resistance to the emperor's tyranny under the influence of the noblest motives, constitute the finest part of Lucien's life; his disinterestedness on this occasion forms a bright contrast with the scandalous greed he showed during the time of his embassy in Spain.

M. Marcellin Pellet has given us a monograph fully as interesting in his 'Napoléon à l'île d'Elbe.' Nothing can be more captivating than the history of the tiny court of the emperor, ruminating and preparing his return to the Continent in spite of the vigilant watch of the spies of Louis XVIII. The correspondence of one of these emissaries, who sent daily reports of the life, of the actions and movements of this little court, has luckily been found by M. Marcellin Pellet. We learn from it that Napoleon, resolved though he was to quit the place as

soon as possible, had nevertheless begun to rule in good earnest the small island which was assigned him as his prison. He had already established a court and a regular administration; he gave entertainments, he undertook some public works and increased the taxes. The insufferable defects and vices of Napoleon are more strikingly apparent in this narrow field than they ever were in Paris. Pauline Bonaparte, who was then living with her brother on terms of intimacy which were denounced as equivocal according to the secret reports of her chambermaid, was, according to another spy, the only person who made life endurable to the little court of Porto Ferrajo. It will be difficult for other writers, after this very complete monograph of M. Marcellin Pellet's, to revert to the subject of the sojourn of Napoleon in the island of Elba. M. Henri Weschlinger in his 'Divorce de Napoléon' relates another dramatic event in the life of Napoleon, supplying a number of valuable details. M. Tanerède Martel, a belated admirer of Napoleon whom criticism has handled somewhat roughly of late, has reproduced with pious care the whole correspondence of his hero, whom he calls a great prose writer. This book, 'Les Œuvres Littéraires de Napoléon I<sup>er</sup>,' is the sequel of another volume in which M. Martel had collected the first writings of Napoleon, some philosophical essays and pamphlets.

Here is, it would seem, a goodly number of books on the Revolution. But we have not done yet. Mgr. Freppel, the bishop and deputy, celebrates the great centenary according to his own fashion in his political brochure 'La Révolution Française.' We are presented with a new edition of 'L'Histoire de la Société Française pendant la Révolution,' by the brothers De Goncourt, a book which met with small success in 1854, when the craving for detail was not so wide spread as it is now. Some unpublished documents on 'La France et l'Irlande pendant la Révolution, Hoche et Humbert,' are printed by M. E. Guillon. We find a highly piquant picture of the court of Westphalia between 1807 and 1813 under the humorous title of 'Un Roi qui s'amusait,' by an anonymous author. The subject of M. Paul Gault's 'Un Complot sous la Terreur' is a conspiracy for the release of prisoners in the Temple. Alexandre Dumas had embodied this romantic adventure in his novel 'Le Chevalier de Maison-Rouge.' 'La Correspondance Diplomatique de Talleyrand de 1791 à 1834,' by M. Pallain, is a collection of diplomatic documents of paramount interest; it is fitting to name it by the side of 'Les Lettres Inédites de Talleyrand à Napoléon, 1800 à 1809,' by M. Pierre Bertrand. In his book 'Un Chancelier sous l'Ancien Régime' M. de Mazade describes the diplomatic career of the great adversary of the Revolution and of Talleyrand, M. de Metternich. 'La France en 1789,' by M. Paul Boiteau, is a masterpiece of political economy and social science.

From the invasion of 1814, of which M. de Glouvet relates some interesting episodes in 'Dans l'Argonne,' to the events of 1870, the passage is natural. M. Georges Bastard in his 'Sanglants Combats' tells the history of the army of Châlons, from its formation up to the battle of Sedan. This military work is remarkable for the precision of the details, drawn from trust-

worthy sources by the author. 'La Légende de Metz,' by M. le Comte d'Hérisson, possesses much less historical value; the author pleads a cause rather than studies a chapter of history. M. d'Hérisson, who has always shown a fondness for *tours de force*, has undertaken the ungrateful task of trying to reinstate in public opinion the ex-marshal Bazaine. M. d'Hérisson maintains that the trial of Bazaine was a purely political measure, prompted by the desire to make one individual expiate the faults and mistakes of many. He energetically denies that the commander of the army of the Rhine ever subordinated his duty to political considerations and conditions, which, had he been successful, would have made him the arbiter of the crown. The author adds that the council of war of the Trianon was instituted with the sole purpose of bringing the Duc d'Aumale into prominence. These assertions are made with extraordinary audacity, and certainly with brilliancy and a not unpleasing boldness. Unfortunately, the proofs and documents brought out in support of this paradoxical thesis fall very short of what is needed. A considerable number of quotations are borrowed from the narrative of Mr. Archibald Forbes with annotations by Bazaine, or even from the book in which Bazaine himself attempted a tardy and ill-constructed defence of his conduct. It is, therefore, not surprising that this clever attempt of an ingenious writer should have failed to influence in any way the opinion of the world with regard to the ex-marshal. 'Autour d'une Révolution,' in which M. d'Hérisson displays the same boldness and the same love of paradox, will not do much more towards changing popular ideas concerning certain facts of the Revolution of 1789. Nothing, on the other hand, can be more captivating and deeply impressive than the gaunt, ascetic figure of that other marshal who has contributed so largely to the greatness of his country—the Maréchal de Moltke, whose life an anonymous author has lately written. Marshal de Moltke, who is, nevertheless, the personification of the modern Prussian army, and the type of an austere, inflexible soldier, is far from being the narrow professional person that people might imagine. His 'Lettres sur l'Orient,' which I remember reading, represent him as a man of open and quick understanding, keenly alive to the beauties of nature, a perspicacious observer, and sometimes a profound thinker. His 'Lettres sur la Russie,' addressed to his wife at the time of the coronation of Alexander II., show that the terrible marshal was also a man of the world and a piquant and facile writer. Some of the anecdotes he relates are most agreeably told. From this aspect of things he was obliged to turn away, and, as he expresses it, to resume active, austere life, made up of nothing but dates. The contrast is most striking, and adds much to the interest of a terribly imposing figure. From a worldly and somewhat superficial point of view, the 'Souvenirs Intimes de la Cour des Tuileries,' by Madame Carette (formerly reader to the Empress Eugénie), are sufficiently interesting. These notes, amongst which many a piquant anecdote finds its place, are especially remarkable for the serenity of mind and soul which

they reveal in the writer; she was certainly a happy and virtuous woman, whose recollections of the brilliant days of the Tuileries have the colouring and character of an idyl. Her own candour made only what was pure and good visible to her eyes, or else her natural kindness and her gratitude led her to forget the rest. This book is certainly not a work of criticism, but it is transcendently honest. M. Louis Thouvenel has compiled from the unpublished correspondence of his father, Minister of Foreign Affairs under Napoleon from 1860 to 1862, a book called 'Le Secret de l'Empereur.' The title promises more than the book yields, whatever its merit may otherwise be. We look in vain for the secret, or, at any rate, the secret, as such, dwindles to almost nothing. It is the explanation of the vacillating, hesitating attitude of Napoleon III. after the peace of Villafranca, when he refused to accept the natural consequences of his victorious intervention in Italy, namely, the liberation of the whole peninsula. In July, 1860, Austria and Prussia had tied the first knots of an alliance which was intended to ensure the possession of Venetia to Austria; in vain they tried to draw Russia into this coalition. This was the first cause of the apparent inconsistency of the policy of Napoleon III. in Italy, and the beginning of those complications which, from one failure to another, were to lead him and France so far adrift.

Two remarkable works on modern Germany have appeared this year. M. Édouard Simon has supplied several interesting details in his biography of 'L'Empereur Frédéric.' In this book, as in a former one on the Emperor William, M. Simon does full justice to the virtues of the individual whose life he narrates. Unfortunately this biography was written during the illness of Frederick, and has, therefore, none of the valuable information which the 'Journal,' whose publication caused so much uproar, brought forth in such abundance. It is clearly the duty of M. Simon to complete his 'Empereur Frédéric' if he wishes to leave a useful and important historical work to posterity. The other book on Germany is 'Trois Empereurs d'Allemagne,' by M. E. Lavisse, a magnificent work by an historian of the highest order. His reflections are profound and just, and he judges very clearly of the future of Germany. M. Lavisse has chosen the right moment for bringing out his book, for it treats of Germany in her recent crisis and at the beginning of the reign of William II., as well as of the reigns of the three emperors.

The name of M. Thiers is still too intimately connected with the political struggles of republican France to allow of his being regarded with entire impartiality in his own country. While some are preparing to raise a statue to his memory others still hold up to the execration of posterity the name of the liberator of our soil, of the conqueror of the Commune, of the founder of a moderate republic. M. Joseph d'Arçay, the author of 'Notes sur M. Thiers,' which reveal a good many scandalous details about the origin and on the family of M. Thiers, is not an opponent of the great statesman's political doctrines: he is worse than that—an unfriendly relative! One is never betrayed but by one's own people. The vindictive spirit which animates the writer takes away from



the value of revelations which, at any rate, do not attack the personal honour of M. Thiers. Gambetta, next to Thiers the chief founder of the Republic, has, on the contrary, found an ardent champion in the person of M. Edmond Deschaumes, whose book bears the significant title of 'Le Grand Patriote.' We find these two statesmen again in the company of MM. de Talleyrand, Falloux, Rouher, in 'Les Hommes d'État au Dix-neuvième Siècle,' by M. le Marquis de Castellane.

I have purposely left out M. de Chaudordy's 'France en 1889' in speaking of books relating to the Revolution. Doubtless, as was to be expected, the author frequently compares the France of 1889 to the France of 1789; but his book is before everything else a very general and very philosophical dissertation on the condition of modern France, who can neither forget her past nor give up the conquests of the Revolution. M. de Chaudordy sketches a liberal programme which is based on a spirit of compromise, and would, according to him, reconcile modern France to the France of the past. Some of the articles of M. de Chaudordy's programme will be called illusions by a number of people. Political passions still run too high to admit of the hope that a compromise can take place between parties hitherto irreconcilable. It would be necessary, to begin with, for the partisans of fallen monarchies to accept loyally the republican form before their adversaries could give them a share in the government. On these terms only can republicans make concessions, and we are as yet far from the possibility of such a *droite républicaine*, and from the kind of constitutional opposition that M. de Chaudordy dreams of. At any rate, his illusions are generous ones, and some day perhaps, for the greater happiness of France, they may cease to be mere illusions. The time, however, is not yet come. The second part of the book, which treats of external politics, is not less interesting than the first. The author is of opinion that France, by wisdom and moderation, may be able to counterbalance the triple alliance, thanks to the friendship and eventual alliance of Russia; and probably, according to M. de Chaudordy, thanks also to the friendly neutrality, or even the co-operation, of England. Is not this somewhat over bold?

Before closing the list of historical studies and of political papers and letters, I must mention 'Les Mémoires Inédits du Marquis de Villeneuve: Charles X. et Louis XIX. en Exil'; 'Les Lettres du Maréchal de Tessé à la Duchesse de Bourgogne,' by M. le Comte de Rambuteau; 'L'Histoire des Princes de Condé pendant le XVI<sup>e</sup> et le XVII<sup>e</sup> Siècle,' by M. le Duc d'Aumale; and 'Les Mémoires du Prince Adam Czartoryski et sa Correspondance avec l'Empereur Alexandre I<sup>er</sup>.' This last work is of great historical value. The friendship which bound the Emperor of Russia and his Minister of Foreign Affairs so closely is well known; Czartoryski sacrificed some of his love for his unfortunate country, Poland, to this friendship. It may be said in extenuation that the humanitarian ideas and liberal tendencies of Alexander (at that time Crown Prince) had doubtless deluded Czartoryski, and led him to hope that, by remaining in

St. Petersburg as minister of the emperor, he would contribute to the work of freeing his country. The first part of the memoirs, which is dedicated to that comparatively little known part of history which comprises the end of the reign of Catherine II. and the short reign of Paul I., is particularly valuable. The *Revue Rétrospective* publishes 'Les Souvenirs de François Hennequin,' who was a prisoner in the Bastille from 1675 to 1677. Memoirs of this kind are extremely rare.

If we pass on to history in a lighter form, we find 'Les Confessions d'une Abbessé au XVI<sup>e</sup> Siècle,' by M. Gagnière, a most delicate and pure picture of monastic life in Italy three centuries ago. 'Les Mémoires de l'Abbé de Choisy,' edited by M. de Lescure, call for something more than a passing mention. The Abbé de Choisy is by far the most remarkable of those *abbés de cour* of the old régime who both charmed and scandalized Parisian society at that epoch. The life of this one was deplorably loose. He relates with extraordinary impudence the love affairs, the adventures and intrigues he was able to carry on under cover of his priestly garments, or even of female dress, a disguise which, it appears, suited him to perfection. Happily for him—and for us—this little Abbé was master of a charming style and was a witty and penetrating observer. His memoirs are a most entertaining and valuable history of the secret life of the court of Louis XIV.

M. Édouard Lockroy, the deputy and ex-minister, relates the marvellous but true history of a Mohammedan adventurer of the latter part of the eighteenth century, Ahmed Dgezzar, a history which would appear to have been written for the 'Arabian Nights' did it contain a little more of the ideal, and a little less of odious reality. Ahmed was a mere upstart (he had been headman in Egypt), and became a pasha through treachery, intrigues, and cleverness. With the help of Sidney Smith, he defended St. Jean d'Acre successfully against Bonaparte and his glorious Egyptian army. The narrative of his adventures, of his horrible crimes and bloody amusements, strangely mixed with heroic acts and sometimes with traits of justice and kindness, admirably represents the type of an already distant epoch—of the heroic East, probably lost to the world for ever.

'Les Œuvres et Correspondances de d'Alembert' are a collection of unpublished documents edited by M. Ch. Henri, containing some highly interesting letters to D'Alembert and to Mlle. de Lespinasse, and some philosophical and political notes. This is an age of autobiography. The analysis of the most intimate thoughts and feelings of a celebrated man is an incomparably dainty dish, especially when the illustrious person has taken notes and jotted down his thoughts and experience, day by day, for his own satisfaction, without any thought of self-justification or of future glory. Sincerity is then an additional charm; it is the *real man* who appears before you. Such is the autobiography of the great historian Michelet, edited by the widow who honours the memory of her illustrious husband with a passionate worship. 'Le Journal de Michelet' consists of letters written from 1820 to 1822 by the future

historian, when he had just finished his college education. The first part of this collection of letters is addressed to a dear friend Poinot; the second, to an ideal correspondent. Poinot, the object of Michelet's tenderest affection, having died, his friend continued for more than a year to write to him regularly about all that was going on in his heart and mind. These pages are full of admirable thoughts on friendship, which Michelet considered the most elevated and noble sentiment in human nature, giving it the precedence over love itself. He also dwells much upon death, which in his noble philosophy he looked upon as the sweetest thing on earth, and which he undertook, so to speak, to reinstate in the opinion of men.

Stendhal as presented to us by his 'Journal' from 1810 to 1814 (edited by MM. Stryenski and F. de Nyon) is far from appearing under so touching and sympathetic an aspect as Michelet. It may seem very bold to pronounce so severe a judgment on the founder of the most flourishing literary school of to-day, but I must have the courage to own that Beyle's letters produce a most disagreeable impression. His mania for analyzing everything, his constant anxiety to observe his own feelings, words, and gestures, become after some time quite unendurable. He is always planning the attitude, the character, he must assume in this or that circumstance: here he must show sentiment, there he must be witty, and always he must preserve absolute coolness and impassibility. In spite of this constant observation of himself, Stendhal, however cold at heart he would appear to have been, does not in the least succeed in making of himself the clever piece of machinery which was his ideal of a strong man. He is sometimes cheated by his own heart, he is sometimes the slave of his passions; and I sincerely congratulate him for it. The heroes of his novels, the Sorel of 'Le Rouge et le Noir,' are far superior to him in this respect. His disciples, the most remarkable of whom is M. Bourget, have succeeded in creating the ideal type of the automatic analyst. We find one such in 'André Cornélius,' one of M. Bourget's latest novels; but this *homme fort* does not belong to humanity, he comes straight from the Musée Grévin.

The 'Souvenirs Littéraires' of Charles Monselet, the last work of this witty writer, is a collection of literary sketches and of short stories of literary life. This volume, which is not equally interesting throughout, contains some curious recollections agreeably narrated. M. Philibert Audebrand's 'Alexandre Dumas à la Maison d'Or' is an interesting chapter in literary history in the nineteenth century; likewise M. Henry Lecomte's 'Un Comédien au XIX<sup>e</sup> Siècle: Frédéric Lemaître,' which gives a general survey of popular dramatic art during the first half of this century. M. Jouaust has printed a new edition of an entertaining anonymous work of the seventeenth century, 'Les Caquets de l'Accouchée,' a satirical picture of *bourgeois* life at that epoch. Its philosophy is light and bold; paradoxical sayings literally rain from the mouths of the goodwives and gossips gathered round the bed of the young mother.

Of critical studies and biographies of artists and writers I must mention the following: 'Gavarni,' by M. Henri Bérardi; 'Les Mœurs et la Littérature en France,' by M. J. Grand-Carteret; 'La Vie de Victor Hugo,' by Louis Ulbach, an introduction to the national edition of Victor Hugo's works; and 'Henri Berlioz, sa Vie et son Œuvre,' by M. Adolphe Jullien. M. Paul Bourget's two volumes of 'Études et Portraits' contain articles bearing the names of Flaubert, George Sand, Jules Vallès, and Barbey d'Aurevilly; but the portraits themselves do not hold the largest place in this work. The author finds a thousand opportunities of developing his æsthetic theories; a name, a bit of landscape, some scene of English life (for which he has a special fondness), are sufficient reasons for deserting the principal topics of the essays. In this agreeable book we find the same Bourget who wrote 'Cruelle Énigme' and 'Crime d'Amour,' with the same subtlety of research and analysis, the same love of paradox, the same methods—somewhat monotonous, it must be owned—and the same passion for his master Stendhal. His ardent praise of him flames forth at every page, a degree of admiration which he extends only to Shelley. Under the title 'Un Maître du Roman Contemporain: l'Inimitable Boz' M. R. du Pontavice de Haussey has brought out a biographical study of Charles Dickens, whom he admires immensely—too much, perhaps, to be an impartial judge. M. Alexandre Piédagnel has written a charming biography of the painter Jean François Millet.

Like Shakespeare in England, Molière has in France numerous worshippers, often very indiscreet and puerile in their worship. The already well-stocked library of the "Moliéristes," as they call themselves, has lately been enriched with a new volume, 'Autour de Molière,' by M. Auguste Baluffe. How much longer shall we have to endure this kind of prying into the life of the great dramatist? What interest can the most insignificant actions, the antecedents, of the parents of Molière, and even those of his servants, have for us? What does all this tedious twaddle, for the most part contradictory (the life of Molière having remained exceedingly obscure), add to the great man's glory or to our own enlightenment?

I greatly prefer the same kind of minute research in the case of Madame de Sévigné. A close and detailed acquaintance with her life and with that of her friends and correspondents is necessary to our complete enjoyment and understanding of her charming letters. The books of M. Vallery Radot, 'Classiques Populaires: Madame de Sévigné,' and of M. le Marquis de Saporta, 'La Famille de Madame de Sévigné,' are, therefore, good and useful works, the more so because they are due to the pen of real men of letters.

M. Paul Stapfer has taken up the subject of Rabelais. His 'Rabelais, sa Personne, son Génie, son Œuvre,' is the result of profound observation, of long meditation and, as it were, reverie on the innumerable obscurities of the author of 'Pantagruel.'

The volumes of philosophical, literary, and historical criticism brought out during the last few months are numerous: 'Les Impressions de Théâtre,' by M. Jules Lemaitre, which appeared in separate ar-

ticles in the *Débats*; 'Études de Littérature et d'Histoire,' by M. Joseph Reinach; 'L'Idéalisme en Angleterre au XVIII<sup>e</sup> Siècle,' by M. Georges Lyon; and 'La Plume et le Pouvoir au XVIII<sup>e</sup> Siècle,' by M. Jean Laroque, an essay on the philosophy of the history of the French intellect in that most brilliant century.

A work of selection from the mountains of novels which yearly make their appearance seems to be no inconsiderable task. Nothing is in reality easier, and I trust I shall not be accused of injustice if I introduce but a very few names into this brief review.

M. Richepin recounts in 'Césarine' a melancholy love story, not particularly original or interesting in itself; but the framework of the novel seems to have been but a pretext for giving us most powerful and striking pictures of the retreat of an army in 1870 and of the street fighting during the Commune.

'L'Immortel,' by M. Alphonse Daudet, is one more satire upon the French Academy. This venerable company has the fate of a much-courted beauty; she is the object both of envy and slander. How many of her revilers she has wittily chastised by opening her doors to them! It is assuredly rather mortifying for an Academician to have a book against the Academy on his conscience. The book M. Daudet has been guilty of appeared to the public somewhat harsh and unfair. His Astier Réhu, who is the type of the intriguing and narrow-minded Academician, is singularly overdrawn; and the other portraits of *immortels* which abound in this book are all repulsive and unnatural. The *salons académiques* are represented as places for secret plotting and base intriguing. Nobody can believe that the ambition of the candidates for the Academy necessarily leads them to commit despicable actions and almost crimes; nor that mere cliquism can pervert to that extent the souls of the illustrious Forty. It is true that the character of satire is to exaggerate, but it is precisely the encroachment of satire on the novel which spoils the book of M. Daudet, whose special aim has always been to portray manners and character truthfully, and whose great talent has often enabled him to realize this ideal.

M. Zola will never renounce the pretension of being a painter—or, to be still more modern, a photographer—of scenes of real life. Heaven only knows what he sees through his apparatus! Some painters see nature, its forests and waters, in blue or violet; M. Zola sees it "dirty." It is a disease, like certain diseases of the eye. He was perhaps conscious that in 'La Terre' he had gone too far, and in order to obtain pardon for his offence he made an open act of contrition. I cannot call the idyl whose title is 'Le Rêve' by any other name. It is a chaste story, although some malicious critics have amused themselves with picking out certain sentences and expressions as proofs of the incurability of the disease I referred to above, but it is not an entertaining one. M. Zola has himself spoilt the graceful legend of the love of a poor girl (the daughter of humble embroiderers of church vestments) for Félicien, the son of the Bishop of Beaumont, by spreading it over three hundred pages. His

narrative is a trifle mystical, and full of the sweet and sad sentiment which pervades a life spent under the Gothic arches of a cathedral. There are some charming descriptions, but the dream is not entertaining enough to make me regret the awakening—that is, I was not sorry to get to the last page of the book.

I shall perhaps be allowed to place M. Drumont's book, 'La Fin d'un Monde,' among the novels. M. Drumont, who is an uncompromising Catholic, a declared enemy of the Jews and of the financial world, strikes right and left with extraordinary independence and impartiality. This is, by the way, the most remarkable feature of his book. The documents he has consulted seem to be for the most part bits of puerile gossip, or small notes cut out from papers chiefly devoted to the propagation of scandal; all this is launched forth with fiery passion. The intense conviction of this blind and passionate justiciary is what saves the book, which would otherwise appear to be a vulgar instrument of libel and defamation. Nobody, however, has taken it up as such. 'La Fin d'un Monde' was talked about for three weeks or so, which, for Paris, was a good deal.

What other waifs can be gathered in from the great ocean of novels and *nouvelles*? To tender souls who delight in gentle emotions and sincerely love nature I may recommend M. André Theuriot's 'Amour d'Automne' and 'Contes de la Vie Intime,' and also 'La Grande Bleue,' *alias* the sea, by M. René Maizeroy. Those who like violent emotions may care to read 'Les Histoires Insolites' of the truculent *décadent* poet Villiers de l'Isle-Adam. Pierre Loti's last novel, 'Japoneries d'Automne,' will please fanatics for exotic life. Hector Malot in his 'Conscience' has been too visibly inspired by Dostoevski's 'Crime et Châtiment.'

M. A. Filon, who is familiar with England and English life, has reproduced the fruits of his keen observations in an agreeable series of stories bearing the title of 'Amours Anglais.' M. Filon will, at any rate, not be accused of severity towards the English; his favourable and friendly opinion of their ways and manners is rare enough on the Continent.

'Les Gaietés de l'Année,' by M. Grosclaude, are a collection of buffooneries *à propos* of the great and small events of the theatre, the street, or in politics and literature. It is the most perfect form of what is called *la blague* in France, a word which I believe has no equivalent in other languages. This kind of wit treats all subjects with the most complete and most impartial irreverence, and the unexpectedness of the conclusions drawn by the author produces a highly comical effect. Shall I venture to say that jokes of this kind are more acceptable when administered in small doses, in a newspaper for instance, than when presented in volume form? M. Grosclaude is a most charming journalist, according to the Parisian sense of the word, and he would, perhaps, have done better to remain a journalist.

One of the best studies of Parisian life is M. Charles Foley's 'Course au Mariage.' The history of that most improbable Hauguy family, whose one idea is to get the pretty Dinah married to a rich man, is told with



much vigour and is not ridiculously overdrawn. One remembers seeing such people and such things not infrequently. Naturally, the story ends badly for the intriguers, and Dinah, seriously wronged and compromised, ends by making a most foolish as well as a most shameful marriage.

The story which M. de la Ferrière has borrowed from an old manuscript, 'Amour Mondain, Amour Mystique,' is as interesting as any romance. Picture to yourself a young Breton nobleman who is no sooner married than he becomes possessed with the idea of joining a monastic order. That he may accomplish this, it is necessary for him to persuade his wife to do the same thing herself. She resists stoutly at first, and writes him most touching letters. At last she gives in; Jean Halbout becomes a Capuchin, and dies while nursing plague-stricken patients. His wife, who has also taken the veil, soon follows her husband to the grave. I have come across two other novels which also celebrate the triumph of conjugal love. In the first, 'Mademoiselle Jaufre,' by M. Maurice Prévost, the love of an outraged husband proves even stronger than his just resentment. In the second, 'Jours d'Épreuve,' by M. Paul Margueritte, love withstands the slow action of poverty and daily privation. 'Jours d'Épreuve' is a pure and honest story; the author has both felt and observed what he relates.

'Un Roman en 1915,' by M. Alfred de Ferry, is a humorous satire on the morals of 1889. The method of criticizing the present time by drawing a picture of a future society at once corrupt and ridiculous as its logical consequence is well known. In the present case M. de Ferry certainly does not flatter our great-grand-nephews. M. de Maupassant has issued 'La Main Gauche,' a volume of tales, and 'Fort comme la Mort,' the most acute, perhaps, of all his psychological studies.

No account of books published in Paris of late years would be complete if it did not include Russian literature; it would be almost necessary to devote a special chapter to it. The admiration—if I were not afraid of being thought irreverent I should say the infatuation—of French readers for Russian novelists has been prodigiously stimulating. We can no longer keep up with the number of translations which daily appear. After translating the works of masters like Tourguénief, Tolstoï, &c., we have done the same honour to obscure and dull writers with whose names Russians probably are unacquainted. The rising tide has during the year 1888 brought us translations of several works by Dostoïevski: 'Les Pauvres Gens,' and 'Les Frères Karamazof,' which are neither better nor worse than the other novels of that remarkable writer. We have also been presented with 'Péché de Vieillesse,' by Pissemsky, and with 'Poésies et Nouvelles,' by Pouchkine. I must mention an original work, a highly interesting study of the different sects to which so many Russians (as many as fifteen millions, it is said) are affiliated. The author of 'La Russie Sectaire,' M. Tsakni, explains admirably the influence of this strange and often barbarous proselytism on the mystic and credulous nature of the Russian peasants—a young and at the same time old race of people, in love with the ideal and plunged in the deepest ignorance,

full of unconscious aspirations which no faint ray of hope ever illuminates, and whose ill-directed religious fervour often becomes a thirst after martyrdom and self-sacrifice. The 'Souvenirs' of M. Vereschagin, the well-known painter, furnish interesting information concerning General Skobelev, the hero whose glorious past and uncertain future were brought out with such peculiar relief before the eyes of Europe, and whom death carried so prematurely away. M. Vereschagin, who was a friend of the victor of Géok-Tépé, is nevertheless too truthful a writer to conceal any of the brave soldier's defects. Skobelev had many, it must be owned, especially those that are peculiar to Russians: great fickleness, superstition, and obsequiousness in his attitude towards the great ones of the earth. To these he added a certain propensity to boast, a strange weakness in a man who had no need to colour facts to pass for a hero. Yet in presence of the enemy he showed nothing but coolness and indomitable courage. A thousand traits of valour related by M. Vereschagin perfectly justify the legend which has grown around the name of Skobelev. Admirers of Skobelev will find other sketches of the valiant general and his soldiers in 'L'Armée Russe en Campagne,' by M. Dick de Lonlay, who with much vigour and animation has described with pen and pencil his recollections of the Russo-Turkish war of 1877.

Books of travels are comparatively rare, although the taste for what is exotic has considerably revived of late in France, thanks to a few writers of talent like Pierre Loti. A posthumous work of Marcel Frescaly (whose real name was Lieut. Palat), 'Nouvelles Algériennes,' appeared last year. The author was assassinated by Touaregs in the Sahara. M. Hector France gives us an account of his travels in 'Sac au Dos à travers l'Espagne.' M. Charles Grad, the deputy for Alsace in the Reichstag, has brought out two most remarkable political and economical studies on 'Le Peuple Allemand' and on 'L'Alsace, le Pays et ses Habitants.' M. Victor Tissot has given us 'La Suisse Inconnue.' The newly developed taste for popular legends has brought out numerous works on that subject. Amongst the latest are 'Les Contes et Légendes du Caucase,' by M. J. Mourier; 'Le Folklore de l'Île Maurice,' by M. C. Baissac, a curious collection of the songs and tales of French Creoles in the ancient Ile de France; and 'Contes Populaires de Différents Pays,' collected and translated by M. X. Marmier. M. James Darmesteter has collected his 'Lettres sur l'Inde' in one volume; they are recollections of his scientific mission on the Afghan frontier. 'La Vie et les Mœurs à la Plata,' by M. Daireaux, is a magnificent work, by far the most complete and the newest on the subject of the Argentine Republic. 'L'Océan Pacifique,' by M. C. de Varigny, is a collection of geographical and political notes on the countries of Oceania; 'Les Grandes Fortunes aux États-Unis et en Angleterre' is by the same author. 'L'Irlande et l'Angleterre,' by M. Francis de Pressensé, was made known to the English public by the newspapers at the time of its first appearance. The author sympathizes warmly with the Irish cause. Quite a small library of books

are dedicated to Central Asia, at present a subject of lively interest. Some Frenchmen who were invited to the inauguration of the Transcaspien Railway have published their impressions of travel. These works are: 'En Asie Centrale,' by M. Napoléon Ney; 'Excursion en Turkestan et sur la Frontière Russo-Afghane,' by M. le Comte de Cholet; and 'Voyage à Merv,' by M. Edgard Boulanger. 'Du Caucase aux Indes à travers le Pamir' is a very fine work by M. Gabriel Bonvalot, the courageous explorer, who is so well known that it is unnecessary to speak of him here. 'Jonathan et son Continent,' by Max O'Rell, the author of 'John Bull et son Île,' is a light but amusing sketch of American life. Finally, I must mention 'Les Finances de la Russie,' by A. Rafalovich; 'Siam et les Siamois,' by l'Abbé S. Chevillard; 'L'Égypte et l'Occupation Anglaise,' by M. Édouard Plauchut; and 'Quinze Ans sous le Cercle Polaire,' by M. Émile Petitot, a former missionary, who passed twenty years of his life in Alaska and on the frozen banks of the rivers of Northern America.

If we admit that the novel has not shone with particularly bright lustre during the past few months, what shall we say of poetry? Is it true that the Muses have been frightened away by our age of science and industry? Has not art, at any rate, attained a marvellous degree of development within the last few years? The somewhat morbid manifestations of thought, the aspirations towards some crabbed ideal, which are called "decadence," "impressionism," "symbolism," &c., at least show that science and business do not absorb the whole activity of the nation, and that there is a tendency—however ill directed—to rise into the domain of imagination and ideality. Must we believe and hope that, since the death of Victor Hugo, something new is being silently elaborated, and that a renaissance of poetry is destined to flower on the ruins of romanticism?

The annual volume of the posthumous works of Victor Hugo (who will thus survive himself for many years), 'Toute la Lyre,' contains about a thousand pages of verse, dating from all the different epochs of the poet's life and written in the most varied tones and moods. Several pieces are epic and sublime, others are cheerful, idyllic, indulgent. It is like a review of the whole poetical work of Victor Hugo in all its infinite variety. Some of the narratives of the wars of the Empire are admirable.

M. Leconte de Lisle has once more borrowed from Greek antiquity the subject of a sacred idyl, 'L'Apollonide,' taken from the 'Ion' of Euripides. The poet has preserved the dialogue form of the original, the interludes of the chorus, the philosophical and somewhat ironical sayings, and above all the serene majesty, which characterize the works of Euripides. One is forcibly impressed, on reading this adaptation of the 'Ion,' with the eternal youth of the poetry of the Greeks.

M. Jean Aicard has brought back from Algeria some poems called 'Au Bord du Désert.' They are remarkable for local colouring—almost too much so perhaps; and they depict the East of the Crusades, at the time of the chivalrous Saladin, rather than the East of to-day. In his 'Chansons des Étoiles' M.

Jean Rameau, a somewhat "decadent" poet, treats of subjects of high, and occasionally nebulous, philosophy, according to the taste of to-day. I must acknowledge, however, that the form and the matter of his poems are often more accessible to ordinary mortals than those of most of his colleagues in "modernism." M. Copin has brought to a happy end the difficult, the almost impossible task of translating into French verse the sonnets of Shakspeare. JOSEPH REINACH.

#### GERMANY.

THE year 1789 marked a distinct epoch in the politics and literature of Germany. The outbreak of the French Revolution was the beginning of a series of historical events, the course of which led to the dissolution of the old German Empire; while the fresh revolution, sixty years later, led to a series of internal changes, the fruit of which was the construction of the new empire. In literature the leading minds of the nation hailed the Revolution as the dawn of a new world of intellectual and national freedom: Klopstock, the popular singer of the 'Messias,' found in the proclamation of the rights of man material for a new 'Messiade'; Goethe and Schiller, the greatest poets, Kant and Fichte, the most eminent thinkers of the nation, recognized and celebrated the oath of the tennis court as the victory of reason over the wrongs of centuries.

The ensuing horrors and the military complications of which their own country afterwards became a victim caused the first enthusiasm to cool down quickly. But the ideas to which the Revolution gave currency did not merely retain their vitality in men's minds, they also roused among Germans an irresistible desire to follow the example of their neighbours and translate them into political action. The intellectual transformation, following the example of the upheaval in France, gradually took visible form in politics and society throughout Europe. The stream which overflowed its dykes in the Versailles tennis court shared its flood with the Rhine and the Danube, and at last it even reached the tiny Spree, and swelled it till it joined the main political stream of modern Germany. In presence of the renewal, about the middle of this century, of the movement whose origin dates back to the storming of the Bastille and the rights of man, Gervinus in his 'History of the Nineteenth Century' maintained that the continent of Europe was on the road to becoming a democracy. Political Germany, at any rate, seems secure from this danger as long as the Imperial Chancellor is at the helm; in literary Germany and in the book-trade, if we are to judge by the volume rather than the value of most of the books, it is at present the day of small things.

Heavy folios and endless rows of volumes have for some time been strangers to our library tables, but even less ponderous literature, such as poetry and popular books, is gradually assuming a lighter garb. The selected poems of a poetic school rival the collected works of single poets; the "mass" of the poets vies with the number of poems. The short one-act plays—the *proverbe*, which is invading even the domain of tragedy—are proving successful rivals, and are gradually driving out the plays, comic and serious, which

develope with traditional dignity through five acts. Both the novel in nine volumes of the "contemporaneous" style, such as Gutzkow's 'Ritter vom Geist,' which is typical of the "period of width," and the "successive" style, which, as in Freytag's 'Ahnen,' develops in a series of periods the dimension of length, have now become obsolete. Short and hurried like the age itself, our present novels are coming down to the dimensions of a moderate story, and the stories to those of a large *feuilleton*.

It is fortunate if a literature, amid this tendency to diminish the size of its works, possesses masters who, like their intellectual brothers in art, are real masters of the little. One of the best and most original of these in the domain of the "Novelle," Theodor Storm, closed his career last year (July 4th, 1888), soon after he had celebrated his seventieth birthday amid the congratulations of the whole nation. With the exception of Paul Heyse, no one understood so well as Storm how to create within the smallest imaginable compass a stirring event or a remarkable and striking character. There is also a magical charm for the inlander in the savour of sea and marsh found in nearly all, and certainly in the best works of this author, whose home lay on the coast of North Frisia. The land partially won from the sea in never-ending fight with waves and floods; the race of "Dithmarschen," outwardly hard and stubborn, but full of deep feeling; the sea with its terrors, and the misty peat-moor with its ghostly tales and superstitions—these are the realms over which the words and magic of Theodor Storm held sway. The last work of his hand, the 'Schimmelreiter,' which did not appear till after his death, bears the stamp of his individuality. Hauke Heien, a Frisian, driven to study by his thoughtful disposition, who has made the struggle with the sea his life's object, has become "deichgraf," and the people suppose that it was with the help of the evil one, who has entered into the milk-white Arab steed which carries him over the dykes and through the gathering waters, that he had constructed a powerful dam against the North Sea. He had thus won for his parish a large piece of land, but at the same time had diverted the current, which now threatens on another side to pass round his dyke, break over the mainland, and destroy the whole village. The "rider of the white horse," as the people call him after his terrible steed, guesses the danger, but proud of his work, and unwilling to yield, he refuses to acknowledge it, and even prevents a breach being made, which might have secured safety. Then the flood comes; his dam remains untouched, the current passes round it, and sweeps away his wife and child and the whole of his native village before his eyes. In his despair he thrusts his spurs into the side of the demon horse, and buries himself with it in the waves that roll over the roofs of his home. Tragic crime and tragic atonement are represented in brief, but sharply marked outline on the gloomy, ghostly background of the scenery of that northern coast, coloured by the strangely, complicated depth of feeling in the Frisian nature. The writer's skill solves with wonderful success the most difficult problem of the modern story-teller, who, like his readers, has long ago forsaken the world

of wonder, to make the wonderful seem natural, and the natural wonderful.

The poet's saying that "the master shows himself under limitations," proved here by a king of an intellectual realm, receives further confirmation from a queen whose kingdom is not merely intellectual. It is not the first time that the German princess from the Rhineland, whom a kind fate called to the throne of Trajan's Dacia at the mouth of the Ister, has done honour to her chosen pseudonym, Carmen Sylva, which contains a reminiscence of Uhland's 'Dichterwald.' Her lyric poems prove that under the purple her heart has not abandoned its human feelings or its stormy beatings; her stories show that she has learnt to understand and sympathize with the life in social circles far below her with an insight remarkable for her rank and position. A noble disposition, natural purity, and unprejudiced audacity, rare not only among crowned heads, characterize her moral standpoint; keen powers of observation, vivid description, and terse delineation of character interwoven with the story reveal her artistic nature. Her novel in letter form, 'Feldpost,' which derives its materials from the victorious campaign of 1870, is remarkable for the moderation with which the author avoids the obvious temptation to chauvinistic enthusiasm for battles. The military scene described in a few vivid touches is only the background, on which is represented a drama of feeling, which, though simple, reminds us in its tenderness and purity of Lessing's 'Emilia Galotti.' Among her last stories, published under the title 'In der Irre,' 'Eine Nacht in den Karpathen' is a touching picture of nature and feeling, while 'Die Schwiegermutter' is a lifelike portrait of the country and people in her new Roumanian home. E. Geibel used to say that the poet's place is with the king. Here we find a queen who has been among the poets.

Among the Meissoniers of literature must be included the Baroness von Ebner and Ferdinand von Saar with their finely worked cabinet pieces. The former is most successful in the humorous delineation of grotesque, but good-natured character sketches; her 'Capitalistinnen' is a masterpiece of Jean Paul-like details without Jean Paul's style. Saar's 'Drei Novellen aus Oesterreich' present in 'Lieutenant Burda' a picture, clearly carried out, of the loss of reason which, beginning in harmless vanity, gradually develops into tragic madness; in 'Seligmann Hirsch' a lifelike portrait of a Jewish *parvenu* who is raised by the chances of the Stock Exchange to the heights of society, but is unable to maintain his position there. Life in Vienna furnishes the local background, which is supplied in T. H. Makay's 'Berliner Novellen' by Berlin, and in M. G. Conrad's 'Was die Isar rauscht' by Munich. The particularism of the German districts and races, which is at present suppressed in political life, finds scope in the domain of literature, and, by employing the characteristics of the place or the dialect, produces the "local novel," originating in the peculiarities of the Austrian, Prussian, or Bavarian capital. Thus 'Die Unzufriedenen' of the clever, but pessimistic E. Marriot (Mataja), depicts the life of the Viennese middle class;



'Asbein' and 'Es fiel ein Reif in der Frühlingsnacht,' by O. Schubert (Kirschner), a gifted writer, though inclining to excessive modernism, that of the Austrian nobility, while the former specially deals with musicians, for whom the models were Liszt and Rubinstein. In Th. Fontane's 'Irrungen und Wirungen,' where class prejudice, still powerful in military Prussia, plays the chief part, the local colouring is carried so far that the author sometimes drops into the Berlin dialect. This same author, a native of Brandenburg, and, like his great predecessor W. Alexis, quite at one with the country and people of the Mark, describes in 'Fünf Schlösser' a series of Brandenburg castles with which are connected historical and biographical memories. These furnish a series of vivid historical pictures from the Central Prussian province, extending from the fourteenth century and Charles IV. to the nineteenth and the hero of Metz, Prince Friedrich Karl. W. Jensen, a skilful storyteller, also turns to historic subjects in his newest series of tales, 'Aus schwerer Vergangenheit,' scenes from the Thirty Years' War, among which 'An der See' is remarkable for the simplicity of its plot and the plastic description of sea and moorland in the North. H. Bulhaupt, known as a dramatic writer, has published 'Novellen,' whose clear delineation of character contrasts favourably with the ordinary flood of ephemeral stories; the same may be said for the purity and dignity of motive shown in those by Conrad Telmann, hitherto known to us as a lyric poet. E. Wichert, who has made a name as a writer of comedy, publishes in 'Suum Cuique' a violent protest against *mariages de convenance*. Ida Boy-Ed, one of our younger writers, presents to us in 'Eine Lüge' a new and deep-seated conflict, the atonement for an untruth consciously introduced in a marriage, although for a good object. 'Das Leben kein Traum,' by H. Lorm, a writer with a Buddhist tendency, makes an exception to the general misery of this world in favour of love. The concession, coming from this author, is unexpected and should be highly appreciated.

The centenary of the Revolution, which exalted the small and cast down the great, leaves its mark also on the dimensions of our novels. The great novelists, who like Spielhagen and Ebers have accustomed their readers to novels in at least three volumes, have restricted themselves to one volume, or at most two. The former seems to be trenching somewhat on the domain of the latter; the title 'Ein neuer Pharaon' of F. Spielhagen's latest novel naturally suggests the author of the 'Ägyptische Königstochter,' who has appropriated the kingdom of the Pharaohs as his own especial sphere. One glance at the book disappoints our expectations. The new Pharaoh has as little in common with the old as the sandy district of the Mark has with the fertile Nile deposits, or the busy metropolis on the Spree with the Egyptian necropolis Thebes. Nor is the new Pharaoh who rules over Berlin and thence over the whole of Germany, even the whole of Europe, the Emperor William or Bismarck, but simply the spirit of the age (*Zeitgeist*), which, revealing itself in the enthusiasm for liberty of 1848 in dreamy idealism, has now changed, grown sober,

realistic, and practical, and, like the new Pharaoh of the Bible, knows Joseph and his dreams no more. The hero of the novel is a German baron, enthusiastic for the German revolution, who bore arms for the German constitution of the "Paulskirche," and, sentenced to death in *contumaciam*, escaped to America, but returned thirty years afterwards under an assumed name to see the state of things at home. In spite of the outward glory, he finds the inner spirit so unsatisfactory that his best resource seems to be to take passage again for the Far West with his newly found daughter, although he hates the Yankees and their zeal for money-making. This unfavourable opinion, natural in a noble but "incorrigible" enthusiast, is not that of the author, as is evident from his contrasting with this dreamer, who despairs of his ideal, a friend who had formerly shared his enthusiasms, but has grown reconciled to the present, and is now working as a member of the Reichstag, with unbroken spirit and inextinguishable confidence, for the realization of his "dream."

The author of the 'New Pharaoh' seemed at first sight to have exchanged the accustomed Spree for the Nile; the author of 'Gred' has really exchanged the Nile for the Pegnitz, and the mummies of the royal princesses artificially galvanized back to life for the lifelike portrait of a brave and virtuous patrician lady from Nürnberg. For this once the celebrated scholar has left his heavy armour at home, and mounted a winged steed "for the ride into the old romantic land." It is impossible to imagine anything more natural and charming than this autobiography of the noble lady Margaretha Stromerin, known from childhood to old age by young and old simply as "die Gred." The author adheres throughout to the simple manner of the sober matron, who dreams herself back into the glad and troubled days of her youth, and of her self-sacrificing love for her brother and her lover. The ever-changing scenes of domestic and city life in the artistic and commercial city pass before the reader like coloured magic-lantern pictures. Now they transport him to Venice, at that time the emporium of the commercial world, now to the East, whither the connexions of the Frankish free city extend, and form a contrast with the dewy sylvan idyl in the forest-warden's house in the imperial forest of San Lorenzo. Although there is no lack of gloomy, even of tragic events, yet a feeling of sunny cheerfulness pervades the whole.

The opposite may be said of the third important novel of this year, 'Dahiel der Convertit,' by R. Voss. This well-known dramatist has transferred to the domain of the novel his love of harsh, almost horrible situations, painful conflicts, and startling developments. He has chosen as the sphere of action the national and ecclesiastical life of Italy, which he purposely exaggerates, although the observation of many years has made him thoroughly acquainted with it. Dahiel is a faithful son of the Roman Ghetto, who is converted to Christianity and chosen to convert his companions in the faith. At first, disenchanted with Catholicism and still at heart a Jew, he preaches publicly from the

pulpit against the conversion of the Jews; but afterwards, when severe ecclesiastical penalties and years of penance in a rocky cave on the Abruzzi have turned him into a fanatic and a cruel persecutor of the Jews, in irreconcilable conflict between race and profession—at the very moment when he is to be raised, as a reward for his sanctity, to the highest dignities of the Church, perhaps even to the Papacy—he commits suicide through distrust of himself and the truth. It is unfortunate that rare poetic ability, an unusually plastic power of describing nature and character, and a genuinely moral tendency which bears the stamp of conviction, should have been wasted on a conception of the Church to which might be applied an expression of the late writer Steffens, "caricature of the holiest."

There is a marked inferiority in metrical composition as compared with unmetrical. The lyric spring, like the real one, every year brings forth similar plants and blossoms, but with the exception of the hot-house plants there is little variety in nature, and in the poetic flora, too, free originality and the surprise of variety are wanting. That the old kinds are still the favourites is proved by the repeated editions of the songs of "Mirza Schaffy," Scheffel, Heyse, Greif, and many others. Among the new collections of poetry the 'Lieder aus dem Süden,' by St. Milow, are in his usual manly, but somewhat didactic tone. E. L. Rochholz, who, although near his eightieth year, has been known hitherto only as a scholar, in his 'Reichstreu-Denkfrei' strikes a vigorous note with a freshness remarkable in a man of his age. J. H. Makay's narrative poem 'Helene' contains highly realistic Berlin local colouring in its night and street scenes. The leader of the new school of poetry of "Youngest Germany," Heinrich Hart, has added a second to the first canto of his 'Lied von der Menschheit,' which seems destined to be the 'Messiad' of the future. The first celebrated the prehistoric age, while the second, which bears the title 'Nimrod,' is occupied with the beginning of the historic period. In poetic beauty it is by no means inferior to the first; for the remaining twenty-two cantos (without supplements) the daring singer must think himself sure of retaining his strong voice. If the self-confidence of this latest school, which in some of its members, e.g., C. Bleibtreu, extends to presumption, is justified by their future productions, poetical literature may look forward to a new season of blossoming. Hitherto the prophecies of such events have been more frequent than works betokening lasting success. In spite of his undoubted though ill-regulated talent neither his tragedy which appeared last year, 'Die Tochter Lord Byrons,' nor that which appeared this year, 'Schicksal,' the subject of which is the tragic relations of Napoleon and his first wife Josephine, justifies the theory that the dramatist of the school, C. Bleibtreu, is destined to be the regenerator of the theatre of the future. Nor does he throw into the shade E. von Wildenbruch (author of 'Harold' and the 'Mennoniten'), A. Wilbrandt, R. Voss, A. Fitger, and others. Wilbrandt has resigned his post as director of the Burgtheater at Vienna—filled by him for many years, and rendered famous by the

performance of the second part of 'Faust,' the 'Electra' of Sophocles, and the 'Cyclops' of Euripides—in order to devote himself entirely to authorship. Of this the first fruits appeared this year in the drama 'Der Meister von Palmyra.' This play has a philosophical and didactic tendency, not surprising in a learned poet, though I should not have expected its epic rather than dramatic character from a former theatrical director who understands the laws of the stage. Apelles, the master of Palmyra, who as a Pythagorean philosopher believes in the transmigration of souls, enjoys, unlike Ahasuerus, the privilege of continuing to live until he himself, weary of life, desires to die. In five successive periods, each of which occupies a life and an act of the drama, this desire is tested by the appearance of five successive women, who are at length revealed to be transformations of one and the same ideal of love, until in the last he grows weary of life, and desires death. There is no dramatic conflict, no continuous action; it is only a series of five pictures separated from one another and succeeding one another in time, but not naturally resulting from one another, and connected not by unity of action, but only by the unity of the person before whom they pass. Profound thoughts and beautiful verses—more beautiful in fact than I should have expected from the author—increase the charm of the play, but cannot disguise the want of the connecting thread, while the problem is metaphysical rather than dramatic.

This accusation cannot be brought against a tragedy by Arthur Fitger (author of the 'Hexe'), 'Die Rosen von Tyburn,' since it is rather overcrowded with action. Robert Radley, an adherent of the unfortunate Charles I. of England, at the battle of Naseby protected with his own body the secret correspondence of the king which had been entrusted to him, but was wounded and taken prisoner. When this correspondence reveals the proofs of treacherous connexions with the Continent, the former Cavalier goes over to Cromwell's party, and, with his face covered by a velvet mask, even undertakes to perform with his own hand the office of executioner of his former monarch. At the Restoration Charles II., ignorant of all this, recognizes him as a companion of his youth and takes him into favour. He falls in love with the mistress of the king, whose partiality for his favourite goes so far that he not only puts up with this, but even intends to make him Lord Privy Seal. Then his guilty conscience overwhelms him, and he gives himself up voluntarily as the executioner of the late king, although he knows that this confession must entail certain death, since at the request of the Duke of York, afterwards James II., he alone is exempted from the general amnesty granted to the opponents of the house of Stuart. This would naturally be the end of the tragedy, and it would be an honourable and tragic fate for the hero; but the author preferred to add further complications which were neither necessary nor valuable, and to bring about a sensational conclusion more suitable for a melodrama of the French romantic school than for a heroic tragedy. In spite of all, the good-humoured, careless king wants to pardon Radley, and all would have ended

well if the hero's beloved, Charles's former mistress, had not interfered. Why she did so is not clear, unless it were for the scarcely credible reason that she is angry because Radley, instead of preserving himself for her love, prefers to give himself up to death by an honourable confession. And what means does she employ to obtain from the hesitating king the execution of her lover? She who had been unfaithful to the king for Radley's sake now uses all her arts of fascination to win from the king the head of the man she still loves. She attains her object, but at the last moment affection for his former friend gains the upper hand with the king, and he sends a messenger to stop the execution. Too late; the messenger comes back and brings the "roses of Tyburn," which, according to ancient custom, are placed in the hands of the condemned on his last journey. Immediately the plague breaks out in London; the messenger is the first victim; the courtiers flee; only the siren who has lured him to death remains to catch the disease, and to follow into the grave the man whom she still loves, and who, to crown all, appears to her as a ghost. It is a pity that the author spoilt a well-planned play by the incomprehensible action of the heroine. If he had made the hero reject her love, and thus challenge a woman's revenge, her behaviour might be comprehensible, though disgraceful. It is just the opposite that happens. Radley becomes a victim to passion, and only the king's intervention, which forces from him the fatal confession, prevents the full accomplishment of the union. Here then is a complete absence of motive, or rather the only one that could be found lacks all tragic dignity, being simply sensual.

Comedy, the essence of which, as Aristotle has already pointed out, lies in incongruity, may take greater liberties in dealing with motives. There is certainly lack of sufficient motive in a story that depicts an elder brother carried so far by absurd affection for the younger one, who is neither clever nor well educated, as to give out that a learned work of his own is his brother's composition, with a view to procuring for that brother a professorship and a bride whom he himself loves in secret. This improbability is, however, introduced in C. Karlweiss's comedy 'Bruder Hanns' to twine the knot which is finally cut rather than untied by the bride herself, who discovers the deception, brings the secret to light, and forces the self-sacrificing lover to a confession. The Shrovetide farces, as developed by H. Kruse (hitherto known only as a tragic poet) in his mediæval "Fastnachtsspiele," the scene of which is laid in the German Free Cities and which imitate the manner of Hans Sachs and Jacob Ayler, and the farcical humour found in Moser's and Schoenthan's amusing comedies, such as 'Goldfische,' and in the anonymous play 'Die Wilddiebe,' the latest development of extravagant absurdity, are even less bound to regard the limits of the possible, since their sole object is to excite laughter.

Goethe gave a classic precedent for this style of literature in his 'Pater Brey' and 'Jahrmärkte in Plundersweilen.' The last volume of the 'Goethe-Jahrbuch,' edited by L. Geiger, supplies new and amusing

evidence of the licence in this respect permitted in the golden days of Weimar to audacious genius. It was regarded as "a good joke" on the part of the poet when, hospitably received in the Duke's suite in the house of a worthy merchant, he cut out the face of a successful portrait of his host in grand costume, substituted through the hole in the canvas his own face, covered the surrounding parts with drapery, arranged the picture on a chair, and in mockery of his host presented himself before a distinguished company in the wig and dress coat of the latter. Such youthful follies, which might well be dispensed with without loss to the nation, do not leave so agreeable an impression as P. Heyse's beautiful poem in the same 'Jahrbuch,' 'An das Goethehaus zu Weimar.' As a poetical cicerone he conducts his readers through the rooms and chambers where dwelt the author of 'Faust,' interweaves with his musical verse several happy quotations from the master, and endeavours to awaken in those who enter the sanctuary the most solemn feelings. In point of fact new treasures are still being found there. The discovery of the original draft of 'Faust' has been followed up this year by an epilogue to 'Faust' in the manner of the dedication ('Zueignung'), and by fragments of a torso, 'Der Befreite Prometheus,' both of which date from the last decade of the last century.

The list of Goethe's published correspondence, already too long, has of late received additions in his correspondence with F. Rochlitz, the art and musical critic, and his letters (edited by Schmidt) to the former Russian Minister of "National Enlightenment," Uvároff, the friend of Alexander I. The chief place among other collections of correspondence published this year is occupied by R. Wagner's letters to his former colleagues at the Dresden theatre, where he was conductor before his unfortunate escapade as member of the provisional government during the Revolution of May, 1849. His correspondence with F. Liszt, to whom his later popularity was really due, will attract attention even beyond the limits of the Wagner community. We learn from the former that the composer of the 'Nibelungen,' to whom the festival theatre at Baireuth afterwards scarcely seemed large enough, thought himself fortunate to be allowed, on payment of a few thousand thalers, to set up a wooden booth in a meadow on the banks of the Limmat, in order to represent on a humbler stage the 'Walkyre' and 'Götterdämmerung.' In the correspondence with Liszt we see the generous and unselfish virtuoso at a distinct advantage as compared with the composer, who, always in need of money, was on that very account inclined to reckless extravagance. His unflinching advocacy of 'Tannhäuser' and 'Lohengrin' cost Liszt very dear. The musician accustomed to play the part of a prophet towards his disciples and admirers, and to domineer in word and deed, presents himself, contrary to his usual custom, before his generous friend as a humble petitioner. We are involuntarily reminded by this relation of a similar one presented to the public by Schlossberger between King Frederick I. of Württemberg—who, a despot to his subjects, is full of



humility towards the creator of his kingdom and the Protector of the Rhenish Confederation—and Napoleon I. Wagner, however, was never guilty of ingratitude towards his protector. The king's last letter, dated October 14th, 1813, announces to the Emperor that, "yielding to force and necessity," he has found himself compelled to conclude a truce with the allies, and adds the hope that happier circumstances "may bring about a state of things in which he might prove to his Majesty that his feelings towards him were unchanged." Six months afterwards he calls Napoleon "un tyran, l'horreur du monde"; he desires to dissolve the union, once so ardently desired, between his daughter and Jerome Bonaparte, lieutenant in the French navy, and forbids her to follow her husband, the ex-king of Westphalia, into exile. Queen Catharine had too decided a character to obey her father's commands and follow the example held out to her by the ex-Empress.

Another correspondence of a pleasanter nature is the life, edited by her son, of Emma Foerster, only and much-loved daughter of Jean Paul, and wife of Ernst Foerster (ob. February 6th, 1853), a Munich writer on art, esteemed on account of his 'Italienisches Reisebuch' by many visitors to Italy. The great humourist and enthusiastic pedagogue, who in true German fashion had formulated into a system theories of education in wit and humour, and trained himself and others in accordance with it, was unfortunate in the case of his only son Max, who was of a melancholy disposition, and became a victim to fanaticism and found an early death. He was, however, fortunate in the case of his daughter Emma, who, as her letters prove, though unlike him in feeling and intellect, yet resembled him most surprisingly in style and expression. The *genre* pictures so full of sentiment, which were Jean Paul's favourite subject, and which he depicted in his most original and most touching pictures, 'Siebenkäs,' 'Quintus Fixlein,' and 'Flegeljahre,' seem to have come to life in his daughter, and pervade the pages of this correspondence, which, though telling of few outward events, reveals fine and deep feeling. The style, usually symbolical, now witty, now touching, is so like the father's manner that we often seem to be reading his sayings. It is scarcely possible to find in the domain of literature a similar instance of natural undesigned mimicry of style. A truly German woman's nature, in the best sense of the term, has here depicted itself. In the biography of Amalie v. Helwig (*née* v. Imhof) another woman, Henriette v. Bissing, has depicted the life of a German poetess who was once an ornament of the Weimar circle, and whose poem 'Die Schwestern von Lesbos' found kind patrons in Goethe and Schiller, the latter publishing it in the *Horen*. Very different from both is a biography of a third lady which also appeared in the course of the year, the Countess of Kielmannsegge (edited by Von Wilsdorf), an adventuress, who filled with passionate adoration for the first Napoleon, and not unjustly regarded as beloved by him, transformed her "Water-palace" at Dresden, where she lived a strange existence amid spiritualistic excitement and religious fanaticism, by means of numerous reminis-

cences of the period of the Empire, into a Napoleon museum.

The Duke of Coburg has added to the first volume of his memoirs a second, which leads us to infer that, as was to be expected, the original intention of limiting them to three volumes has proved fallacious. There was a kind of similarity of restless endeavour between the successor of the fantastic Duke August of Gotha, who fled from his Thuringian Lilliput to a poetic pastoral "Arcadia," and the heir of the Napoleonic legend, inspired by firm belief in his star: the former would have had no objection to be anointed emperor of the German realm with a drop of democratic oil, or, at any rate, if that could not be, as president of a provisional republic; the latter, who had attained this dignity already, was now thinking of making himself emperor. It was natural, therefore, that when a mediator had to be found between the *parvenu* and the old courts of Europe, the democratic duke should offer to take the first step into the lion's den. It chanced that the princely visitor was in the immediate neighbourhood of the new emperor when the Orsini bombs burst, and it is almost a miracle that he, as well as the crowned *carbonaro*, thus roughly reminded of his past, and the terrified empress, escaped scot free from that infernal machine, the bursting of which was the first step towards the unity of Italy. The author of these memoirs stood sponsor to both the great united states of Central Europe, but he could not succeed in combining into political unity the estates of his two inherited little principalities, Coburg and Gotha. To overcome the particularism inherent in nations broken up into fragments for centuries, characters are needed which possess brazen force or enlightened humanity, like the Chancellor and the Emperor Frederick, or heroes who have become legendary even during their lifetime, such as the Emperor William and Garibaldi. The 'Gedenkbuch des Fürsten Bismarck,' by Horst Kohen, is devoted to the glorification of the first mentioned; 'Unser Fritz,' by H. Müller-Bohn, to that of the second. As regards the Emperor William, the posthumous notes of the years 1849-73 of his former favourite and reader Louis Schneider—once an actor, and a questionable councillor for many reasons, and especially on account of his proverbial admiration for Russia—deserve especial credence, because the Emperor is said to have read all the passages referring to himself, and, where necessary, corrected them with his own hand. The natural surprise which the title of G. Karpeles's book 'Graf Moltke als Redner' must cause in all admirers of the great "silent man" is diminished by the discovery that it consists of but 141 pages. It contains only that wisdom which the venerable field-marshal has preached in Parliament, not that which he has "taught with cannon balls" on the field of battle.

The conclusion of Ranke's 'Weltgeschichte,' predicted last year, has been brought about by the ninth volume, produced by Dove and G. Winter. Its first part, the 'Uebergang zur Modernen Welt' (fourteenth and fifteenth centuries), although composed by Ranke himself, is really a college dissertation of the year 1810, and thus suited only to a passing occasion, and also

somewhat antiquated. The second more important part contains the lectures delivered by Ranke to the late King Max II. of Bavaria at his request, and designated by their author as an "attempt to determine and characterize the historical periods of modern times." They are "rhapsodies," nineteen in number, improvised in the year 1851 during a residence at the royal villa at Berchtesgaden, and taken down in shorthand, and contain hits at certain historical-philosophical ideas specially objectionable to the author, as well as at all movements originating with the mass of the people that claim to be of historic importance. These lectures are of special value as a short summary of the views of the historian, who, hostile to all philosophy, was strictly conservative in history and in politics, and also of those princes who, like King Frederick William IV. and Max II., chose him for their oracle.

As regards the historical literature of the year, special praise is due to the continuation of A. Huber's excellent 'History of Austria,' which embraces the age of King Frederick IV.; to the 'History of the Prussian State from the Peace of Hubertsburg till the Congress of Vienna (1763-1815),' by E. Reimann; and to Wenzelburger's excellent 'History of the Netherlands.' This author, who has so completely worked himself into Dutch circumstances that even his style here and there shows some Dutch colouring, differs from most of his predecessors in finding the cause of the revolt of the United Netherlands not so much in religious as in financial motives. When the revolt began, the religious movement had made so little progress that scarcely a tenth part of the population had adopted the new doctrine. The movement became irresistible when the Duke of Alba attempted to rob the states of their right to determine their own taxation, though they had calmly looked on at everything that preceded this, persecution of heretics, execution of their nobles, &c. The historian confirms the truth of Hugo Grotius's saying that the firm foundation of national unity depends on the community of material interests.

The history of art has produced a first-rate work in C. Justi's 'Diego Velazquez und sein Jahrhundert.' It is a counterpart of the author's excellent life of Winckelmann, which does honour to the teacher of classicism in art, while the later work celebrates the master of naturalism in painting. It is a curious coincidence worthy of note that Raphael Mengs, Winckelmann's mentor, was also the real discoverer of his artistic antipodes and the first to proclaim the glory of Velazquez. The author's criticism, based on comprehensive knowledge of the Spanish national and artistic character as well as the works of the Spanish artist distributed throughout Europe, will challenge some opposition among connoisseurs and art patrons by the havoc it perpetrates among the numerous pseudo-Velazquezes. Gaspary's admirable history of Italian literature attains in the second volume to the period of the Renaissance and Tasso. The editors of the 'Poetik' by the late clever historian of literature W. Scherer would have acted more kindly by his memory if they had kept back from publication a college dissertation which

its author would certainly not have considered mature. The Bacon-Shakespeare question on its first appearance thirty years ago in a pamphlet, 'The Philosophy of the Plays of Shakspeare,' by Miss Delia Bacon, was regarded with contempt; but since then it has gained so much ground that even diplomatists have occupied themselves with it, along with the Roman, Bulgarian, and other questions. At any rate, Count Vitzthum von Eckstädt, former Secretary of Legation at London and Vienna, is the author of the latest dissertation on the subject, 'Shakespeare and Shakspeare.' According to him the name Shakspeare originated in "Pierre, son of Jacques," and belongs to the pretended author of the plays, while Shakespeare was that of the real one, who was no other than—Bacon! Credat Judæus Apella!

Bacon is not the only philosopher who has been violently converted into a poet after his death. The late writer on aesthetics, F. Vischer, who next to his countryman D. Strauss was the greatest of the thinkers of Hegel's school, besides several farces in the national dialect, which became popular under the comic nickname *Schwartenmeyer*, wrote a novel which he called "humouristic," because it was composed in strict accordance with his metaphysical definition of humour. It is entitled 'A. E.' ('Auch Einer'), and contains some good things; for instance, a prehistoric tale 'Das Pfahldorf,' behind which is concealed a deep-seated polemic against every kind of religious dogmatism; and a 'Tagebuch' rich in witty aphorisms; but the actual novel lacks unity, and its point, that the fate which pursues the hero consists in an immortal cold in the head, is rather repulsive than comic. Vischer himself, as appears from his 'Aphorisms' collected in the new series of his essays 'Altes und Neues,' had a more modest opinion of his poetical gifts than his friends—at any rate, he regarded poetry, which only invents, as far below research, which knows.

Though theology and philosophy live in hostile union, yet all those who do not feel happy in theology always return to philosophy. The former champion of Rome, Döllinger, now ninety years of age, experienced the pain of being obliged at his great age to take up arms against the Vatican Council. The undiminished intellect with which he carries on the struggle is proved by his 'Gesammelte Academische Abhandlungen,' issuing from the Munich Academy of which he is president, and by his learned 'Geschichte der Moralsstreitigkeiten des 17 und 18 Jahrhunderts (hauptsächlich des Jesuitenordens),' brought out in concert with Reusch. While his companion in struggle and fate, Friedrich, makes war afresh against the Gift of Constantine, Th. Sickel, the celebrated Viennese palæographer and founder of the Istituto Storico Austriaco at Rome, lays a solid foundation, by his excellent edition of the text of the Papal book of forms 'Liber Diurnus,' dating from the eighth century, for a history of the Papacy, which has lately found in Pastor an historian acknowledged even by the opposite party to be nearly impartial. Philosophy in the more exact sense of the word—with the exception of F. Jodl's 'Geschichte der Ethik,' remarkable for the attention paid to the French

and English schools, and W. Windelband's 'Geschichte der Alten Philosophie,' intended to complete the author's 'Geschichte der Neueren Philosophie,' which had met with a good reception—can only point to small works. Among these I. Volkelt's 'Grillparzer als Dichter des Tragischen,' and Gizycki's late centennial offering 'Kant und Schopenhauer,' are deserving of mention. The German translation, by I. Singer, of the book by the French philosopher and diplomatist Foucher de Careil, 'Hegel und Schopenhauer,' to which R. Zimmermann has written a philosophic introduction, as Schelling did to Cousin's treatise on Hegel and Schelling, only deserves mention here in as far as it is a tribute to the great intellects of German philosophy. The tendency, to which minds like Leibnitz signally inclined, and which was revived under Frederick William IV. by his friends, particularly by Bunsen, of seeking to reconcile philosophy and religion, and especially different forms of religion as effluences from one common "original wisdom," reappears in Bunsen's sons, and particularly of late in 'Die Ueberlieferung: ihre Entstehung und Entwicklung,' by Ernst von Bunsen, who finds an original revelation interpreted by Eve, the white Aryan woman, to the black-haired Turanian Adam—a "great word" proclaimed in a book which, judging by the scheme and size of the only volume that has hitherto appeared, will not be numbered among the "small ones." ROBERT ZIMMERMANN.

#### GREECE.

THE lion's share in Greek bibliography of the day belongs to history and historical geography. This is not occasioned by the fact that two jubilees have occurred within the twelve months—that in October last we celebrated the five-and-twentieth anniversary of the accession of King George, when an exhibition of art and industry was held, and that on the 3rd of last June we commemorated the five-and-twentieth year of the cession of the Ionian Islands by England. Those important events have not been without their influence; but I can safely assert that only the daily papers and the magazines have profited by them. On the contrary, the appearance of a large number, comparatively speaking, of books relating to history and geography is due to the growth of the historical sense and the increasing interest taken in local annals. Undoubtedly the most important of our publications is the third edition of the well-known history of the Greek Revolution by the late Spyridon Tricoupis (the father of the present Prime Minister), which originally appeared in London between 1853 and 1857, and which, thanks to the many additions and corrections derived from the author's manuscript, may almost be counted a new work. An especial value attaches to the little brochure of J. Romanos, the director of the Gymnasium at Corfu, the chief authority on the mediæval history of the island, upon an Angevin diploma of Philip II. of Tarentum, dated 1364, which refers to the privileges of the priests of the island, and reproduces the whole of a golden bull of the Despot of Epirus, Michael II. (1246), in a Latin translation. A sixth volume of the 'Historical Memoirs' relating to the Ionian Islands has been issued at Zante by

Panagiotis Chiotis. This instalment deals with ecclesiastical matters, education, and trade in the seven islands, and contains biographies of distinguished natives from the Middle Ages down to our time; while much interesting matter regarding political life under the English protectorate will be found in a monograph of Andreas Hidromenos, 'The Struggle of the Septinsulars for National Unity.' The seventh volume of the collection of 'Documents Inédits relatifs à l'Histoire de la Grèce au Moyen Age,' which M. Constantine Sathas is printing from the Venetian archives, supplies a great deal of valuable information, both in the shape of documents and ballads, regarding the so-called Stradiotes, the Greek mercenaries in the pay of the Western powers; but the various paradoxes set forth by the editor in his lengthy introduction have not unreasonably met with a good deal of opposition. Dr. D. Camburoglu's 'History of the Athenians under Turkish Rule' is coming out in parts, and *pari passu* is appearing 'Documents for the History of the Athenians.' So far as can yet be seen the work will be full of new matter; and I hope it may prove of service not only to the general public for which it is intended, but also to scholars. G. Kremos's treatise on 'The Temple Robberies and the Sacred Wars' relies upon ancient sources and a special knowledge of the territory of Phocis. This scholar has revised and partially prepared for the press a posthumous history of the world, in four volumes, by the late M. Polyzoidis, which, though but a school-book, may be mentioned here as the first universal history on a large scale in modern Greek since that published at Vienna by Constantine Kumas in 1838. Another publication I may perhaps include, although printed at Vienna and in German, is the first part of 'Abendländischen Geschlechter im Orient,' a supplement to Ducange's 'Familles d'Outremer,' by a young Greek, Constantine Christomanos. A volume of the thoughtful political speeches of our Premier, Charilaos Tricoupis, has been issued by N. Spandonis.

The chief contributions to geography are A. Miliarakis's 'Study on the Situation of the Ionian Sea in Ancient and Modern Geography,' in which he seeks to draw the true boundary line between the Ionian- and Sicilian seas; 'Lenos,' by D. Oekonopulos, a monograph historical and topographical; and a similar treatise on the island of Pholegandros by A. Charilaos.

To turn to philology, and omitting a few editions of the ancient classics, the chief of which is the edition, hitherto unpublished, by Coray of the work of Apollonius Dyscolus, *περί συντάξεως*, which has not been well cared for in its passage through the press, I have to mention the first part of my catalogue of the Greek manuscripts in the libraries on Mount Athos and my notices of the palimpsests in those libraries, and my 'Excerpta Plutarchi' from a MS. in the mountain. A brochure on 'Erotocritus and its Poet' is a critical and philological discussion of this lovely specimen of our mediæval poetry. The author, Antonios Jannaris, has been commissioned by the Cretan General Assembly to edit a new edition of this poem, once so popular among the modern Greeks; and he has had the



good fortune of collating a manuscript in the British Museum hitherto unused, and of working in the Venetian archives. He has discovered that the poet Vicenzo Cornaro was a native of Lasithi, in Crete (the ancient Eteia), and must have written the 'Erotoeritis' between 1470 and 1508. A jurist, A. Mompherratos, has edited, after a new MS. in our National Library, the 'Ecloga Leonis et Constantini,' prefixing a Latin preface.

Demetrius Philios, the Inspector of Antiquities, who has for several years had charge of the excavations at Eleusis, has issued a guide to them in French and Greek. The last publications of the veteran A. R. Rhangabé, his 'Antiquities of the Greek State' and his 'Epigraphy,' suffer unfortunately from a lack of acquaintance with recent investigations. I may also mention here a posthumous 'Essay towards a History of Greek Philosophy,' by T. Karussos, of Cephalonia.

Half way between works devoted to historical philology and *belles-lettres* stands such a work as the 'Attic Nights' of Spyridon Paganelis, a work inspired by a great enthusiasm for antiquity, but dominated by a yet greater and not always tasteful capriciousness. Poetry proper makes little show this year, principally because most of our poets have competed at the four poetical competitions of the year, of which three have been for drama and one for lyric verse, and have waited to learn the decisions of the jury. The prizes have been won by Kleon Rhangabé, with his play 'The Duchess of Athens'; A. Antoniadis, with his drama 'Scanderbeg'; P. Zanos, with his comedy 'The Election of the Demarch'; and K. Palamas, with his 'Hymn to Minerva.' The last is the only one of the prize compositions that has been published; it is written in the popular dialect, and yet is full of the spirit of antiquity. Of the unsuccessful competitors, D. Koromilas alone has appealed to the public by printing his production, 'Eurymede,' the subject of which is the ostracism of Hyperbolus. Besides other poetical works, I need only mention the comedies of S. Stephanu; the 'Ballades' of a Zantiote, M. Martzokis; and the pretty 'Songs for Children' of A. Pallis, which are partly original, partly translations, some of them from the English.

Two publications have appeared as the result of the jubilee of our University, celebrated in 1887. The one contains an account of the celebration, the various documents pertaining to it, and a number of essays on various subjects, mathematical, philological, &c., written by various professors. The other is a 'Chronicle of the First Fifty Years of the National University,' by Prof. Pantazidis.

Finally, a commencement has been made this year with a 'Conversations Lexicon,' specifically Greek in character, and treating in an exhaustive manner the history, topography, and antiquities of Greece. Dr. N. Politis is the editor, and among his contributors are several of the best authorities in the country. SPYR. P. LAMBROS.

#### HOLLAND.

WHEN I finished my last report with the news of the death of Vosmaer I quite expected that some posthumous work would appear that would intensify our regret at his

decease. This expectation has been fulfilled by the issue of a fine translation of the *Odyssey* and by 'Inwyding,' an unfinished novel. The plot is somewhat as follows: a young, highly intellectual couple, of perfectly sound nature both morally and physically, the course of whose love has run quite smooth, go to Italy and are initiated there into a right understanding of art and its influence on life. The husband consequently comes to the conclusion that his vocation is somewhat like Vosmaer's own, that is, to uphold the ideal of art among his countrymen. The style of the book is beautiful. Some passages are charming little idyls; but the greatest attraction is the characteristic figure of the freethinking gentleman of the old school, the hero's grandfather. A certain sensation has been created by a book which Vosmaer's fastidious taste would undoubtedly not have admired—I mean 'Kippeveer,' by Cosinus. Though it will not be immortal like Kneppelhout's 'Studententypen,' it is an amusing medley, in which jovial students, snobs, Conservatives, aristocratic spiritualists, Latter-day Saints, &c., pass before the reader and leave in his ear the din of their quarrels and their talk, the slang of the students and spiritualists mingling strangely with the hypocritical cant of the brethren Memling and Zeekat. It has caused many a hearty laugh, for which we must be thankful when so many other books call up visions of misery and melancholy. In 'Eline Vere,' for instance, Louis Couperus has painted with a subtle brush and great tenderness a nervous girl of the period whose mind and imagination are chiefly nurtured upon Ouida's novels—a girl with artistic aspirations, but infirm of purpose, who falls a victim to her own overwrought fancies. The writer is fortunately far from the ideal of the naturalistic school, the cool indifference about the children of his fancy and the entire objectivity which we find to greater perfection in Mr. Netscher's 'Menschen om Ons' and in Emants's very clever book 'Juffrouw Lina,' of which another sufferer from weak nerves is the heroine. The most ardent adherent of M. Zola's principles is the indefatigable Van Deyssel, whose Dutch is pronounced unreadable by the greater number of readers, but is upheld as the best of the time by his small circle of admirers. Mr. van Loghem has written some pretty novelettes, 'Blond en Blauw'; Maurits Smit a serious novel, 'Semper Crescendo,' and a volume, 'Phantasmagorien.' Van Nievelt's 'Herman Wolsinck' is sober, as befits the autobiography of a converted sinner; Mr. Scheidius's 'Een Blik in de Wereld' recalls a famous case of kidnapping which took place a few years ago; Joh. v. Woude's 'Een Binnenhuisje' is a simple story simply told; and F. A. Buis's 'Een Doelloos Leven' is well written.

Melati van Java's 'Van Slaaf tot Vorst' is a little too long for an historical sketch. Mr. ten Hoet in his novelettes is as romantic and original as ever. Huf van Buren's novelettes 'In het Harnas' are good history, but poor delineations of character. Wolters has given us the result of much patient research in his 'Lucrezia d'Este,' whose passionate character contrasts strikingly with the gentleness of Eleonora. In Miss Perk's 'De Wees van Averlo' I find the same shortcomings as in her former books. 'De

Eedgenooten,' a ponderous historical novel by Mrs. van Calcar, is a sequel to her 'Savonarola' of thirty years ago. Schimmel gives us in 'De Kaptein van de Lyfgarde' a sequel to his 'Sinjeur Semeijns.' Of the hero we had expected better things; but fancy, says the author, is to be the handmaid to history, and not the reverse; and certainly the descriptions of the great events in 1688 and of his favourite character William III. are most vivid.

Alberdingk Thym, who died in March, was novelist, poet, and art critic in one, an admirer of our classics Vondel and Bilderdyk, a Catholic to the core, always ready to defend his creed, a man full of wit, a warm friend, but a formidable adversary. In Hoffdyk we lost a writer of glowing verse, an impulsive, chivalrous character, an enthusiastic patriot, and a staunch supporter of the house of Orange.

Little volumes of poems have appeared by various young poets, and a curious production, 'Mei,' by Mr. H. Gorter, who has a metre and rhyme of his own, and whom it is really hard to take seriously in spite of many a musical line. In Alb. Verwey's crude sonnets, 'Van het Leven,' it is difficult to recognize the poet of 'Persefone.' In taste and feeling few of the younger poets come up to the sad Hélène Swarth ('Sneeuwvlokken'), who deigns to write Dutch that any civilized Dutchman can understand.

Some months ago it rained *brochures* about Multatuli, all called forth by Mr. Swart Abrahamsz, who had tried to explain the extraordinary individuality of Douwes Dekker by representing him as a sufferer from hereditary neurasthenia. This theory excited much indignation, and in a short time Top, Gorter, Versluys, Gerhardt, Veritas, &c., rose in arms. The last mentioned said more harm of Douwes Dekker in her defence than Mr. Swart Abrahamsz in his attack. The best criticism of Multatuli that has appeared since his death is to be found in Polak's 'Studiën,' which are the outcome of original thought and mature reflection. Ten Brink's optimistic series of biographies is steadily increasing. He has also written 'De Roman in Brieven, 1740-1840,' an attempt at comparative literary history. Mr. Byvanck has published 'Poezij en Leven in de 19<sup>e</sup> Eeuw,' in which he explains the influence of the new ideas between 1820 and 1848 on the individuality of some great writers. From Quack we have had a volume of 'Studiën' too, and the third volume of his 'Socialisten' is appearing. The first two volumes were reviewed in a most appreciative way by Mr. Vissering, who defended once more his own very different views on political economy. A short time after Mr. Vissering died; in him and Mr. Zimmerman two of our best essayists are gone. In 'Oudere Tydgenooten' and in his edition of the diary of W. de Clercq (known as the Dutch improvisator of John Bowring's time) Pierson betrays again his predilection for the religious revival in Holland between 1820 and 1840, and makes us understand the representatives of it better.

Our ancient literature is still studied with zeal. The dictionaries I have previously mentioned are progressing, and Dr. G. Kalff has edited some old plays, among

which that of 'St. Trudo' is very rare. 'Oud Holland' and 'Oude Kunst' (Van Someren) continue to speak of our old poets and artists. Ter Gouw has brought his 'Gesch. van Amsterdam' to the days of Alva. Gonnet ('Vier Parochien in de Middeleeuwen'), R. Fruin and his contributors in the *Bydragen*, and Bussemaker ('Gesch. v. Overijssel') continue to explore the archives and registers. The result of many such researches is popularized by Brill in his 'Betwiste Byzonderheden.' Prof. Blok points out the German libraries where important material is still to be found. The Dutch Society of Sciences is editing the correspondence of Christiaan Huygens, 1638-1655. Dr. P. A. Tiele had just sent the second volume of his 'Bouwstoffen,' &c., to the press when death overtook that industrious and sagacious scholar. The death of Prof. Jorissen is also to be regretted. In literature his favourite subject was Const. Huygens, and in history the period between 1795 and 1813. I did not think anything new could be said of Louis Napoleon after Jorissen; but still this has been attempted by Mr. Slothouwer and Vincent Loosjes. The French Revolution has incited Mr. Wunderlich to write about the causes and consequences of it, and Miss H. Van Loo about the influence of the press in 1795.

Of the books written here in foreign languages I may mention 'Le Musée de l'État,' by Mr. Obreen; the German 'Shakespeare Studien,' by Dr. Timon; Bredius's 'Meister Werke des Reichsmuseums,' a unique collection of biographies of our painters, now complete; Prof. C. P. Tiele's 'Babylonisch-Assyrische Geschichte,' deservedly praised at home and abroad; and 'Mekka,' by Dr. C. Snouck Hurgronje, who through his extraordinary knowledge of the Arabic language, the morality and condition of the people, &c., has been enabled to write an exhaustive book on an important subject.

E. VAN CAMPEN.

#### ITALY.

OUR Italian Office of Statistics is a most active institution: it publishes the statistics of the printing press, the last issued being those of the year 1887. We learn therefrom that on the 31st of December of that year the number of periodicals published in the kingdom was 1,606, that is to say, one for 18,842 inhabitants. The difference in the proportions according to certain divisions of population is in Rome one periodical for 3,904 inhabitants, and in the Basilicata one for 109,332 inhabitants. In the same year, moreover, 11,161 various publications were registered in Italian and in other languages, including translations as well as original works. Of this number only 124 books treated of philosophy and theology; 352 of philology and literary history; 392 were poetical works; 336 were novels, works of fiction, and the like; 218 were dramatic works; 200 treated of the fine arts; and 606 of history and geography. The rest related to technical science and to administration. I may also note, as a further indication of the literary and speculative movement in our country, the publication of 1,011 religious works, the greater part of which, however, were books of devotion and of prayer. It will perhaps interest

you to know that 361 translations were published: of these 183 were from the French, 66 from the German, and 52 from the English.

The statistics of 1888 are not yet issued, but the total number of publications has been inferior to that of the preceding year (to my knowledge the difference has been at least 298), and I believe that the general distribution of books is much the same as that which I have mentioned for the year 1887. As I do not possess any English statistics of this kind, I do not know in what proportion our numbers are inferior to yours, or in what special matters the inferiority lies. But what is of far greater importance in our eyes is the fact that in Italy, and in the mass of printed paper referred to above, it is difficult to find many books which it is worth while to speak about at the distance which separates the city in which I write from the city in which this article will be published, if we restrict ourselves to the matters of which I have given above the statistics. In all those branches of intellectual activity which can be brought under the head of art, such as romance, poetry, drama, history, and criticism, or in those which require a spiritual or moral basis to ensure a large and powerful production, such as philosophy, religion, and theology, my native country has certainly grown feeble and weary, and is growing more so every year. All these domains of thought are invaded and attacked by the prevalent political leprosy, which not only destroys by degrees the spirit and soul of certain intellectual pursuits, but also induces those who give themselves up to them to make them serve some practical purpose—political or religious—instead of considering the interest and importance which they have in themselves. This craving for practical influence varies in kind and degree with different authors, but it is always such that it necessarily diminishes and modifies the objectivity, as Germans would say, of study, of research, and of creation. In Italy, at the present time, this political malady is increasing instead of diminishing.

Before I began writing this article I asked several persons whether they happened to know of any remarkable book published between June, 1888, and June, 1889, which might have escaped my notice. I was always answered in the negative, or sometimes my interlocutor, after scratching his head to help his memory, would mention the name of one book, 'Sull' Oceano,' by De Amicis. This is the narrative of the author's voyage in a steamer from Genoa to Buenos Ayres. De Amicis is well known in England. He has a great gift for minute observation and for description; his language is rich, and his style flowing, copious, and agreeable. He has, moreover, a decided intention of doing good by his books, and will never, we may rest assured, pander to the sensuality or vicious imagination of his readers in order to ensure success. All these qualities are to be found in his last book, as in every one of those that preceded it, and I am almost sure that of all the books published in Italy during the past year, this one has been, and is still, the most widely read. This is no doubt partly owing to the fact that the author does not attack or offend the opinions of individuals

or of parties, but moves in a circle of moral ideas which in a civilized society are common to all men. But although these are precious qualities and go a long way towards the making of a good book, they do not suffice to produce a work of the highest order in the domain of art. Perpetual and minute description becomes wearisome after a time, and this kind of excess has always been a characteristic of literary *decadence*. We close the book after it has unfolded its varied and brilliant pictures before our eyes, like the phantasmagoria of a magic lantern, with the feeling that not one strong or lasting impression has been made upon our mind. 'Il Piacere,' by D'Annunzio, is a novel which made some stir, but whose fame was of short duration. It is a morbid production, and the author's talent, which gave some promise at first, seems to be declining. Our fiction is the poorest of any, unless, as seems to be the case, it has in dramatic literature a competitor in poverty. I do not mean to say that many novels are not published, and a number of dramas and comedies acted or declaimed; but their life is generally short and obscure. There is not one of these productions that reveals a strong or profound insight into Italian life, or that gives a true and instructive representation of any phase or portion of it. The minds of authors and readers are satisfied with remaining within a narrow sphere of interests and emotions, and turn for ever to the same empty and inane love stories. To foreigners who are desirous of studying Italian I can mention a novel of this kind, well written, however, and clean throughout, 'Il Romanzo di Paolo,' by Rodolfo Mondolfi. A young woman who conceals her identity under the name of Neera has given us a novel called 'L' Indomani.' It is the same old story of the "to-morrow" of marriage, which, as every one knows, is not like its "to-day." If a certain purity of language is the characteristic of a good writer, the author does not fully deserve that appellation, but her novel is nevertheless very readable. Salvatore Farina, who in my opinion is the best of all our novelists, has lately brought out 'Due Desiderii: Prologo ed Epilogo.' Amongst a host of other novels I shall mention the following as the most noteworthy: 'I Documenti Umani,' by T. de Roberto; 'L' Eredità,' by Mario Pratesi; 'I Retori, Fumo e Cenere,' by Ugo Valgarenghi; 'Vita d' Artiste,' by Edviga Fersi; and 'Profili Muliebri,' by M. C. Pellegrini.

The past year has been less productive of verses than the preceding ones. The great wave of poetry that washed over us a few years ago has apparently subsided. Carducci has published nothing new; he is now engaged in collecting and reprinting his prose works, which are chiefly of a polemical character, and deal with literary and historical criticism. However distinguished a prose writer he may be, it is not by such productions, but by his poetry only, that he will descend to posterity. I cannot mention any poets that have come to light this year whose names are not in danger of being washed away by the very first waves of time. Corrado Corradino has brought out some lyrics under the title of 'Su pe'l Calvario,' which reveal a certain vigour of conception and versification. There are



some good sonnets in Rondani's 'Mito Italico.' 'In Solitudine,' by A. Belluso, contains poems in various metres, which are remarkable for their sentiment as well as for correctness of versification. 'Plenilunio,' by E. G. Boner, deserves a special mention. But all these poets are sad and quarrelsome. We are still looking out for the serene and trustful poet who will sing the new Italy; or it may be that that singer is not yet out of mourning.

The most quarrelsome of Italian poets, Rapisardi, has this year brought out the 'Poesie di Catullo tradotte.' His translations are certainly the best that exist in Italy, but they appear to me very far as yet from that perfection which yours have attained. Occioni (who has compiled a work on 'Letteratura Latina,' which is intended for schools, and was translated into Danish, and is perhaps now translated into English) has reprinted in two handsome volumes his translation of the 'Puniche di Silio Italico,' one of the most valuable translations we possess from the classical Latin in the Italian tongue.

Numerous translations of Latin and Greek poets and prose writers have appeared, and those of prose especially surpass all former work of the same kind. Plato is being translated by three authors simultaneously. But this work of translation does not generally indicate any great intellectual activity, especially when it is not accompanied by study of the historical character of ancient writers, or when it does not elucidate or correct the original texts. Of such studies there is a great dearth among us. I could, however, mention a few, but I refrain from doing so, because it would be useless to name their authors, and because it would take too long to enter into particulars concerning their work.

It is fitting to place literary criticism by the side of literary creation. As regards the former, the most striking circumstance of the present moment is that the "Cattedra di Dante"—an institution to which I called the attention of the readers of the *Athenæum* on a former occasion—does not yet possess a professor. No worthy occupant has as yet been found for it. On the very day on which I am writing the deputy Bovio, who was the first to propose the creation of the Dante Chair, will deliver a lecture from it on the subject (we are informed by a special notice) of the *pensiero etico* from Dante to Bruno—or, so to speak, from the 'Vita Nuova,' which is the sweetest and purest love poem ever written, to the 'Candelajo,' which is the coarsest and most unclean comedy of the sixteenth century. I do not know whether the notice given of this lecture is intended to signify that the deputy Bovio is the proper occupant of the Dante Chair, but if this were the case it would be but another sign of the political disease I spoke of just now. Although Bovio (who is the philosopher of democracy in Italy) is a good man, and not devoid of talent, it is not known that he has made a special study of Dante, and it is well known, on the other hand, that his mind, if, as some believe, profound, is wanting in clearness. Dante is, perhaps, the only writer whom both radicals and clericals quarrel over to exalt him and celebrate his fame; on both sides he is perpetually tugged at by the disputants.

This is already bad enough; but why, if he is sincerely loved for his own sake, is he used as an instrument in the political divisions and passions of the day, which in no way belong to his time? Let us hope that a more serene conception of the poet, and a fuller and wider research into things that concern him, will be fostered by the Società Dantesca, founded in Florence this year under the auspices of Count Pietro Torrigiani, who is syndic of the city. In the meanwhile I wish to call your attention to the following works on the same subject: 'L' Idea Religiosa e Civile di Dante,' a study by Prof. Pietro Preda; 'Nuova Raccolta di Scritti Danteschi,' by Giovanni Franciosi; 'Studi Danteschi,' by M. Agostino Bartolini; and 'Il Caronte di Dante paragonato col Caronte di Virgilio,' by Luca Jaconianni. Macri-Leone has re-edited the 'Vita di Dante scritta dal Boccaccio,' with an introduction, critical notes, and an appendix by himself. E. Ferrero and G. Müller have collected and published the interesting 'Carteggio di Vittoria Colonna.'

Giordano Bruno has been less fortunate. His statue was erected on the 9th of June in the Campo di Fiori (the place in which he was burnt to death in 1600), an event which sorely offended the Pope and his partisans, and greatly rejoiced his adversaries, particularly his republican and radical enemies. On this occasion numerous publications on the philosopher and on Frate Nolano appeared, but none of any value. I must, however, except from this condemnation a work by Prof. Tocco, 'Le Opere Latine di Giordano Bruno esposte e confrontate colle Italiane.' It is a serious work, written in a truly scientific spirit. It is the result of long labour and preparation, and was not brought out for this special occasion. Prof. Tocco is one of the few Italian philosophical writers who deserve to be known on the other side of the Alps. Unfortunately I cannot speak of philosophy here, and must be content with naming some writer of philosophical history. I shall mention one only—Credaro, the author of 'Lo Scetticismo degli Accademici.' The most remarkable work of literary history that has appeared this year is one by Costantino Nigra, our ambassador at Vienna: 'Canti Popolari del Piemonte.' A competent judge, Prof. Raina, speaks of this book as destined to add much to the author's renown, and to reflect no small honour on his country. The introduction, says he, is a piece of synthetic work of the highest importance, written with great breadth of view and depth of insight. Books of literary and historical criticism are not rare. Antonio Traversa, a most diligent young writer, who seems to have wholly devoted himself to Foscolo and Leopardi, has given us two volumes: the first contains pieces by Foscolo in great part unpublished; the other, 'Nuovi Studi Letterarii,' relates in great part, but not exclusively, to Leopardi. Those who in the future may attempt to write about either of these poets will do well not to neglect this able commentator. Novati, a learned young writer, has published a volume of remarkable 'Studi Critici e Letterarii.' Tullo Massarani's 'Diporti e Veglie' contains several pieces of literary and historical criticism. The first, 'Giordano Bruno nelle

Lettere,' shows us the philosopher under an aspect which had not been sufficiently considered. Bruno was on the whole a bad writer, though he sometimes composed admirable passages.

Monographs have been less numerous than usual this year. A very minute historical monograph by A. Ademollo has appeared, 'La Bella Adriana e le altre Virtuose del suo Tempo.' Another has been contributed by Faloci Pulignani, 'Le Arti e le Lettere alla Corte dei Trinci,' lords of Foligno in the sixteenth century. Of literary biographies I shall mention only one, that of G. Berchet, an ardent patriot and poet, who was more read in my own youth than he is now, and who has found his historian in Mario Passanisi.

Numerous writers devote themselves to history, but chiefly to minute historical research, and not to historical narrative in the wide and synthetic sense. It is perhaps necessary to complete the first before the other can be attempted. However, the second edition of an excellent historical narration has appeared this year, 'Storia di un Lembo di Terra: Venezia ed i Veneziani,' by E. Musati. We have another very accurate historical study in the 'Annali d'Italia, in Continuazione al Muratori e al Coppi,' by Isaia Ghiron. Two volumes of this work have already appeared. I could fill many pages with the titles of books of historical research published of late, but I must be satisfied with naming only a few: 'Longobardi, Franchi, e Chiesa Romana,' by G. Tamassia; 'I Ciompi, Cronache e Documenti con Notizie Intorno alla Vita di Michele di Lando,' by Gius. Odoardo Corazzini; 'I Tiranni di Roma, e i Papi nel Medio Evo,' a remarkable book by D. D. Pasolini; 'Il Conte Carmagnola, Studio Storico con Documenti Inediti,' by Antonio Battistella; 'Gli Ultimi Reali di Savoia del Ramo Primogenito' and 'Il Principe Carlo Alberto di Carignano,' by Domenico Ferrero, who was provoked into writing this historical study by the publication of Costa di Beauregard's 'La Jeunesse du Roi Charles Albert'; 'La Liberazione di Roma nell' Anno 1870,' by Raffaele Cadorna, who himself took an active part in the work of liberation; 'Da Massaua a Saati,' by Mantegazza, who narrates the Italian expedition of 1888; and finally, 'Memorie Storico-critiche del Risorgimento Italiano,' by Francesco Bertolini, who, amongst numerous other works, has written a history of the *risorgimento*, that is to say, of the political movement of 1848, which dates in reality from the beginning of the century.

After speaking of historical research, some mention should be made of the historical sources which provide material for such studies. But I shall not attempt an enumeration of these publications, because they are too numerous and because the work of their editors is generally too insignificant. The Historical Institute, founded in Rome a few years ago, will give us next year some of the fruits of its activity. This year it has given us only two volumes: (1) 'Historia Johannis de Cerminate de Situ Ambrosianæ Urbis et Cultoribus ipsius et Circumstantium locorum ab initio et per tempora successiva et gestis Imp. Henrici VII.,' edited by Luigi Alberto Ferrai; (2) 'Statuti delle Società del Popolo di Bologna,

edited by A. Gaudenzi. A very curious publication is Antonio Palmieri's 'Introiti ed Esiti di Papa Niccolò III. (1279-1280),' a most ancient document in the Italian tongue, found in the archives of the Vatican. Francesco Savini has published the 'Statuti del Comune di Teramo del 1440,' preceded by a most comprehensive essay.

It will not appear strange that the newest historical book we possess is that of an author who has been dead for sixteen years. Manzoni had left an unpublished, and unfortunately unfinished, comparative essay on 'La Rivoluzione Francese del 1789 e la Rivoluzione Italiana del 1859.' This essay has just been published. The author does not admire the French Revolution. He follows it step by step during the first three months of its existence, especially the rule of the National Assembly, whose every act he censures. His idea is that the National Assembly, without knowing it, destroyed the Government which it was intended only to reform; and that neither it nor the assemblies that followed were capable of constructing a government anew. The keen intellect of Manzoni can find no extenuation and no excuse for those who, carried away by passion or guilty of political ignorance, became the authors of such outrages against their country, and finally against themselves. This book, as far as the author—who used to correct and re-correct it—gave it his last corrections, is admirably written with great vigour and marvellous precision of thought and expression. It is sad to think that we possess but a fragment of this remarkable work, and that of this fragment only a minor part has been carried to that perfection of expression, of crispness and condensation, which was the author's ideal of the art of writing.

R. BONGHI.

#### NORWAY.

SINCE my last review of Norwegian literature there has been comparative quiet in the literary world of Norway. The controversy concerning "monogamy and polygamy," which raged about a year ago, has gradually subsided, and at present it seems to have ceased altogether. An interesting contribution towards the discussion of sexual morality has, however, been published; it is Arne Garborg's 'Fri Skilsmisse' ('Free Divorce'). The book is made up of articles already published in various periodicals, and its contents are, therefore, to a great extent known; but it is all the same a pleasure to peruse it again, so clear and logical are the ideas of the author, so caustic his arguments, so witty and piquant is his style. As a controversialist Arne Garborg is a master; no one understands like him how to expose the logical defects of an opponent, and when the latter attempts to hide the weakness of his ideas under flowery phrases, it is a pleasure to see Garborg pull the rhetorical flowers to pieces one by one, and show how poor is that which is left. Woe to the mediocrity whose dozen arguments challenge Garborg's criticism! He will be mercilessly flayed alive, as Marsyas was flayed by Apollo.

Björnsten Björnson's lecture 'Monogamy and Polygamy,' which he delivered at the beginning of last year in the most

important towns of Denmark, Norway, and Sweden, has also been published, but it does not produce the same impression in print as from the platform. Björnson is a brilliant speaker; his commanding presence, his rich voice and expressive features fascinate his audience. It is an intellectual treat to hear him deliver this lecture; in print, however, it is not likely to have the success or produce the effect which it obtained everywhere during his lecturing tour. In this respect Björnson forms a complete contrast to his antagonist Garborg, who on the platform is heard to as much disadvantage as Björnson is heard to advantage.

Björnson and Garborg have lately crossed swords on another important topic of the day. During the 400 years that Norway was united with Denmark, the old Norwegian language gradually ceased to be used in literature, at church, and in the law courts, and continued only to exist as the spoken language of the peasantry. The new written language of the country became essentially the same as modern Danish. Since the separation from Denmark (1814) the written Norwegian language has, little by little, acquired greater independence, and several purist schools were founded with the object of making the language completely national. One of these schools intends to carry out its object by entirely throwing over the present written language, and creating a new one on the basis of the various dialects of the peasantry. Garborg belongs to this school. Another school proposes to go less radically to work; it will retain the present language, and only work for its gradual development as a national language by adopting the best words of the various dialects, by introducing a more phonetic spelling, &c. To this school, which is gaining ground year by year, Björnson belongs. It would, undoubtedly, already have been victorious if it had not been for the able opposition of Garborg; but several of his old supporters are falling off, and he himself is not so consistent in practice as in theory. Two of his latest books are written in the usual language, which he so much condemns. Both he and Björnson have in the course of the year published pamphlets on the subject.

With the exception of these two small literary skirmishes, the last year has been a peaceable one. A good many volumes have been published, the old well-known authors have written new books, and new writers have made their *début*. But no literary event of any great importance has taken place, so the year will not count as a remarkable one in the annals of Norwegian literature.

The most important production of the year is Henrik Ibsen's 'Fruen fra Havet' ('The Lady from the Sea'). It was published just before Christmas, and has already been performed at a number of the principal theatres in Norway, Sweden, Denmark, and Germany. The play is not one of Ibsen's best. No one who wants to study Ibsen will omit to read 'Fruen fra Havet.' Three years ago Ibsen spent the summer in one of the towns on the west coast most frequented by tourists from all countries, who, for a short time, fill the town with quite a cosmopolitan life and bustle. To this

spot has Ibsen gone for the local colouring of his play, and it has been reproduced with masterly fidelity and delicacy. In the midst of these surroundings a most remarkable domestic drama is enacted. Ellida, "the lady from the sea," has before her marriage with Dr. Wangel been engaged to a stranger, a seafaring person, who exercised a kind of hypnotic influence over her, and although he has long ago disappeared from her part of the country, the mere thought of him continues to have a power over her. With horror she discovers that even after her marriage she remains under his influence, and when the stranger returns to claim her she is on the very point of leaving her home and her husband to follow him; but the kindness and love which Dr. Wangel at this juncture exhibits, and the respect he shows for her own independence and liberty as an individual, even with regard to her sickly infatuation for the stranger, liberate her at last wholly from his influence, and in the decisive moment she elects to remain with her husband, while the mysterious stranger vanishes as suddenly as he appeared. Hypnotism and similar abnormal conditions of mind have as yet been too little studied and explained by science to be fit subjects for satisfactory treatment in a work of imagination, and it is therefore not to be wondered at that in Ibsen's plays there is found a deal of mysticism, which produces a somewhat strange impression upon a modern reader. It is, in all probability, this mysticism which has attracted Ibsen, in whom a certain partiality for what is mystical and enigmatical is a very prominent trait. In a conversation I had with him during the time he was framing the outline of this play he expressed his conviction that the mysterious would play a greater and greater rôle in the literature of the nearest future.

But Ibsen would not be the great idealist he always has been if he had accepted hypnotism and mysticism as a final result. To him they are in reality only means for putting forth his ideas, and it is, therefore, his views on marriage which form, so to speak, the real kernel of 'Fruen fra Havet.' In married life, as in society and in the State, Ibsen asks with great force for room for individuality; a real marriage can only exist between two independent individuals who both act "in liberty and under responsibility." Only when Ellida feels that she actually is such an individual, who can act freely and who feels a responsibility for her actions, is she released from the mystical enchantment which has woven itself round her thoughts and paralyzed her will. These slight indications are alone sufficient to show that 'Fruen fra Havet' is not a "realistic" drama in the ordinary sense of the word; it is only the outside apparatus which has a realistic look. In other respects the play is a psychological and dramatic exposition of subtle ideas and problems. Several scenes have proved to be of the greatest and most thrilling effect on the stage, while some have had less success with the public. A German edition of the play was published simultaneously with the Norwegian, which shows what a prominent part Henrik Ibsen's works at the present moment are playing in German literature and on the German stage.



When he visited Berlin last winter he was fêted for a whole week, and became an important personage in the capital of the German Empire.

Alexander L. Kielland has also produced a dramatic work, 'Professoren' ('The Professor'), a play in four acts. It is principally as a novelist that Kielland has earned his literary reputation; of the plays he had previously written none can compare with his novels and novelettes, but his new play 'Professoren' forms an exception in this respect. The situations are good, the characters well drawn, and the dramatic development of the piece excellent, leaving little or nothing to be desired. At the same time we discover again in this work, especially in the delineation of the characters of the two principal female figures and their relationship to Prof. Ludvigsen, that charm and sincerity which are characteristic of Kielland, but which we too often have missed in his later works. At the same time the indignation which has been so strongly perceptible in them is here just as strongly expressed. 'Professoren' is more than a good theatrical piece; it is the work of an inspired poet, and the inspiration seems to stand in a certain relation to an interesting turning-point in Kielland's life. The hero has, after a trip abroad, returned home with a good many modern ideas, and the old conservative professors at the university are afraid that he will become a source of danger to them, knowing as they do of what splendid literary and scientific gifts he is possessed. Consequently they silence him as soon as possible by making him one of themselves and marrying him to a daughter of a pillar of the university. For some time he is silent, but at last he feels he must speak out, and writes a book, and when it is published is deserted by all except by his wife and her sister. There is something of a personal programme in the conclusion of this book, for just as Prof. Ludvigsen quits his chair to take part in the struggle against what he deems corrupt and antiquated in society, the author has left his peaceful study and devoted himself to journalism. Since the beginning of 1889 he has been the editor and publisher of a daily paper in his native town of Stavanger. It is the present state of political matters and the miserable part the Government is playing that have made Kielland turn journalist, and his paper has already done good service on several occasions, and spoken out boldly against the reactionary party.

A new story by Jonas Lie has also been published. It is called 'Maise Jons' from the name of the heroine, a poor little dress-maker who sits and sews in the fine houses of the Norwegian capital. The interiors of these houses are excellently described, and the account of the various thoughts and moods through which the poor girl passes contains many beautiful and striking passages. The conclusion is a little too artificial. Of the other new books of the year the greater part are novels and stories. For instance, Kristofer Kristofersen has written a new story, 'The Master of the World,' and Constantius Flood one of his usual stories, 'Times of War,' the scene being laid in the early part of the century.

A young writer, Anton B. Lange, has published a book on America, and so has a

man of more ability, Knut Hamsun. His 'Fradet Moderne Amerikas Aands Liv' gives anything but a flattering account of intellectual life on the other side of the Atlantic. Dr. Ingvald Undset's new book, 'Fra Akershus til Akropolis,' is somewhat scientific in its character. The historian O. A. Overland has published a collection of Norwegian legends called 'Fra en Svunden Tid.' The well-known linguist Prof. Sofus Bugge has concluded the first volume of his remarkable 'Studies in Norwegian Mythology.'

HENRIK JÆGER.

#### POLAND.

THERE is no remarkable success to chronicle in Polish literature, such as I have frequently had to record—for instance, when the historical romance of Sienkiewicz or the novel of Madame Orzeszko, 'On the Niemen,' attracted the attention of every reader, and obtained universal praise. Comparatively speaking, the 'Dewajtis' of Mlle. Rodziewicz, as the first book of a young writer who has made a literary reputation through it, has made the greatest impression of any work of the twelve months. The idea that runs through the story is attachment to the land held by one's fathers, and the preservation of it—a theme highly popular in the present condition of Poland and treated in various ways. With this *motif* the author has contrived to combine lively description and effective situations. Very much the same merits characterize another tale from her pen, 'The Terrible Grandfather.' The novel of Madame Orzeszko, 'Cham' ('The Peasant'), is distinguished by the masterly power of characterization which is peculiar to her, and a profound analysis of the motives of the chief personages—a plain, somewhat enthusiastic peasant and a wife quite unlike him, who, in spite of all violations of the conjugal oath, always obtains pardon at the hands of her noble-hearted husband. Of historical romances, I may single out 'Veto,' a novel in four volumes by A. Krechowicki, dealing with the troubled times of the domestic confusions of the seventeenth century; 'At the King's Court,' by Rawita, in which the dissolute life of King Boleslaw the Bold (twelfth century) is portrayed; 'The Last Thunderclap,' by M. Wolowski; and, finally, a romance by J. Rogosz, 'The Turning-Point of History,' a story of the Hussite movement, which found supporters in Poland as well as in Bohemia. In spite of all this activity the legitimacy of the historical romance seems to be called in question, more especially owing to the influence of foreign critics of the new school, and lately the chief representative of this branch of fiction among the Poles, Sienkiewicz, felt himself compelled to defend his literary position in a public lecture. Certainly the prevailing form of fiction, whether it be from its apparent simplicity or from the influence of fashion, is the tale. Under the name of "Novella" appear sketches, short narratives of various kinds dealing with quite different grades of society, and very various in tone. The favourite topic for some time past has been life in the country, both of the peasantry and the rural nobility. Among the representatives of this branch of fiction may be named Jordan, who in his stories 'Of Court and Forest' retails the old mis-

deeds of the landed gentry; Junosza, who in his 'Rural Anthropology' shows himself an amiable, gossiping optimist; and Mankowski, who, in contrast to the last named, paints a black picture of the state of things, yet one marked by much power of observation. Another writer skilled in describing country people is Sewer (Maciejowski); he thoroughly understands them, and pictures them to the life. His most recent stories, 'For the Holy Ground's Sake,' deal with the same theme as Zola's 'La Terre,' but in a quite different fashion and quite dissimilar spirit. With him may be classed Dygasinski, a more pessimistic writer, who has brought out two new stories. Feldmann delineates in a sympathetic spirit the Polish Jews; Gomulicki is as much of a poet in his tales as in his verse; Sarnecki depicts the refined, often artificial manners of good society. The best of the young men of the school is Kosiakiewicz, who by preference deals with the *bourgeoisie* and middle-class life.

In the drama we find the phenomena of fiction repeating themselves: few large works like the historical play of Rapacki in five acts; on the other hand, several one-act *bluettes* and comedies, like 'The Wild Rose' and 'The Man on a Tour,' by Blizinski, written some of them by authors of note and occasionally highly successful. The serious drama is represented mainly by an admirable translation of Sophocles by Kaszewski. I may, too, mention here a history of the Lemberg Theatre by Peplowski as a useful and conscientious compilation.

When I pass to poetry I have only to mention 'Three Legends from Olden Times' (one of them derived from Dickens), by Adam Plug, an eminent poet and novelist, who for a long time past has written too little; and two poems by M. Kraushar, 'Tytan' and 'Arion of Corinth,' distinguished by their lofty tone and finished execution. 'The Myth of Myths,' a narrative poem in two volumes by Count Albert Dzieduszycki, will certainly meet with but a cold reception in this prosaic age, which has no sympathy with romanticism. Whether the rather numerous and enthusiastic authors who have lately placed before the public their first productions, young men like Kasproicz and Orlowski, will fare better I cannot at the present positively assert, but perhaps at a later date I may have the opportunity of saying of several of them that their efforts have not been made in vain.

To turn to our national history, I may mention as highly interesting and thorough the researches of Piekosinski and Potkanski regarding the origin of the Polish nobility. Treliak has written on the Chocim war (with the Turks in the days of Sigismund III.), and Gorski on the Swedish war in the same reign. Waliszewski has turned the French archives to account in his monograph on French relations with Poland in the sixteenth century. The latest essays, historical and critical, of the able historian Jaroehowski have been issued posthumously. Important for the history of Polish manners is the volume of Kraushar, 'Witchcraft at the Court of King Stephan Bathory,' in which the notorious John Dee and another English necromancer Kelley, both of whom spent a considerable time at Cracow in 1584, played the principal parts. An able and very excellent work is a study of the character

of the Slav peoples by Zdzichowski, 'The Messianists and Slavophiles,' in which the author portrays the chief representatives of the politico-religious mysticism which developed itself during the first half of the century in Poland, Russia, and elsewhere, and exercised a considerable influence on the course of events. The three volumes of 'Sketches of the Spiritual and Artistic Culture of Mankind,' by Jodko-Narkiewicz, belong to a class of works seldom represented in our literature because, in consequence of the political situation of Poland, we are compelled to limit our efforts to the things that lie nearest to us and are peculiar to us. Although the author is liable to the objection that his work covers too extensive a field, he has been deservedly praised by the critics. On the other hand, 'The History of the Slavs,' by Boguslawski, seems to be a failure. The Jesuit Zalenski has written a 'History of Polish Freemasonry' from original documents in thoroughgoing fashion.

In conclusion I may mention that the Mickiewicz Society and the Historical Society founded some years ago (both of them have their headquarters at Lemberg) are doing good, and that the year-book of the Mickiewicz Society and the Historical quarterly alike contain notable articles.

ADAM BELCOWSKI.

#### RUSSIA.

IN COMMENCING this review I have to record the serious loss which Russian literature has sustained in the person of our great satirist M. E. Saltykov (Stchedrine), who died on the 28th of April (old style). He commenced his literary career forty years ago, but his first production, which appeared in his own name in the *Otchetstvennyia Zapiski* in 1848, entailed most melancholy consequences. He was banished to Viatka, and remained there in the discharge of the various duties of a provincial official until Alexander II.'s ascent to the throne, when he was allowed to return to St. Petersburg. He continued in Government employ, and became vice-governor of Tver and Ryazan. He did not retire until 1868, when he devoted himself entirely to literary work, first as a contributor to, and after 1878 as editor of, the *Otchetstvennyia Zapiski*, and subsequently, on its prohibition in 1884, as a contributor to the *Vestnik Evrope*. During these twenty years Saltykov followed carefully every manifestation and every phase of Russian public life, and pronounced in his works, of which there are twenty-four volumes, upon every important event. In fact, it is not too much to say that he was one of the most influential reflectors and directors of public opinion. "My motto," he says in one of his 'Letters to my Aunt,' "is, Sufficient for the day is the evil thereof.....I create nothing, I formulate nothing of my own; I simply reproduce what every honest human heart is grieving over at any given time..... 'That is precisely what I myself have always thought,' says the reader, and immediately consigns what he has read to his household gods as though it were his own property." It would be difficult to express more felicitously the marvellous power of Saltykov's artistic craftsmanship—his wonderful gift of sketching in indelible colours, defining in happy terms, and describing with typical exaggeration the state of the

public mind at a particular time. No one could better than he suggest to his readers' minds the thoughts and reflections that should logically flow from the personal experience of every individual. Nor should we forget that the period in which Saltykov lived was eminently calculated to develop and foster satire. The dominating fact of this period of Russian life is, of course, our great peaceful revolution of 1861, the emancipation of the serfs, and the consequences it has entailed. This social revolution changed at one blow the hitherto customary relations between the classes. Naturally neither the nobility nor the peasantry could become suddenly imbued with this new spirit of reform, nor get accustomed to the altered conditions of life, without unpaid labour on the one hand and economic tutelage on the other. The nobleman shorn of his country pasturages was compelled to seek a livelihood in the Government service, the liberal professions, and speculative enterprises, or went abroad for amusement, or simply vegetated to the end of his days in the ruins of his decaying manor house. Taken unawares, trained for no career, he was out of place wherever he went, and in many cases assumed the typical traits of a charlatan, or, more frequently still, degenerated into a parasite. This alteration in the internal circumstances of the nobles and officials involved a still more painful moral rupture in the family circle, which had been brought up from time immemorial on the received ancestral pattern. Children did what was right in their own eyes, disregarding all parental authority. Parents had to see with grief their children departing from the traditions they held dear. Antagonism of interests stepped in and added its share, so that the generation which saw the emancipation had to witness many painful breaches in families as well. The peasant was either ruined and beggared by his sudden acquisition of rights and responsibilities that he could not comprehend, and by his emancipation from compulsory work, or enriched himself at the expense of his weaker brethren and went over to the merchant class. The merchant was, indeed, the one who benefited most by the general confusion. He arrived on the scene, as the nobleman retired from it, in time to offer his commercial capital in the place of the agricultural capital of the other, and, of course, he took much less personal interest in the peasant and cared much less for legitimate agriculture than his predecessor. To him agriculture was but a new branch of commercial enterprise, and he approached it in a truly commercial spirit on the principle of large profits and quick returns. He ruined the peasant by letting him get into his debt and by luring him into drinking habits, and he simply exploited the land. He cut down our forests, demoralized our peasantry, and purchased, on truly economic principles, in the cheapest market to sell in the dearest.

The whole series of these types, created by our period of transition, are passed before us in sombre review, painted often with tragic touches, by the satirist. With these and numberless others, representing the deterioration of the reform from the ideal to its practical execution, Saltykov satirized

the Government, which did not dread taking the most dangerous step of all in inaugurating the emancipation, but hesitated before the natural consequences it involved. He described the higher administrative officials, the same thriftless nobles, who had graduated at the restaurants of St. Petersburg, and who substituted for anything even resembling a political programme their own boldness and insolence; the provincial assemblies, condemned to the "chronicling of small beer," and not permitted to have a voice in the national and social advancement of their country; and finally, literature—that literature the sanctity of which was the first article of faith in the creed of the satirist—compelled to confine itself to phrases and scandal, its public activity limited to writing petitions and reports or the publication of libels. It was thus that Saltykov viewed society. If fortune had bestowed on him the gift of genius, it also placed him in a position which served him as an excellent point of observation. He was born of a noble family in the manor house of a village in the government of Tver, and passed his childhood in the country at a period when serfdom was in full operation. Here he saw with his own eyes the immorality which country life entailed under this system, and which he subsequently so eloquently described in his 'Good Old Times of Potchekhonina.' His childish impressions of country life were followed by years of study in schools reserved for the aristocracy: the Moscow College for Nobles, and the Lyceum of Tzarskoye Selo—the Russian Eton, with all the faults of its prototype and scarcely any of its advantages. Next came his official career, commenced in the War Office and continued in provincial institutions, which introduced him to the corrupt surroundings of a bureaucracy prior to its reform, and which he has gibbeted in his first work of literary importance, 'Provincial Sketches,' in 1856. To know the squire and the official, the country and the town, involved a thorough knowledge of unreformed Russia. Seldom did a writer commence his literary career with such rich stores of practical experience of actual life.

Saltykov was only thirty when he began to write, but at the start he came in contact with a generation which was younger in years, and certainly in experience, than he. This rising generation of enthusiasts and dreamers saw an affinity between him and the old order, and accused him of too little hatred for it, and of inaccurate representation of the new. The strange irony of fate has willed it that towards the end of Saltykov's life it was no longer the young men who criticized, but the reactionaries, who found him inconsequential and frivolous. This last accusation is, however, scarcely tenable. It would be difficult to prove that Saltykov's writings were essentially frivolous; to say that the form in which he presented them was inconsequential would be equally unfair. All men of genius who have chosen satire for the vehicle of their thoughts have been accused by their opponents of flippancy and frivolity; this is the inevitable fate of hard hitters who barb their darts with wit. Perhaps there is more justice in the first charge, which contains some particles of truth, though it is based to a great



extent on misconception. Saltikov had been himself fostered by the life he satirized, and says: "O Blunderbury! dear Blunderbury! why do our hearts ache at the very mention of thy name? Because, dear Blunderbury, we are, one and all, flesh of thy flesh and bone of thy bone!" But if we look deeper shall we not find that this affinity of the soul is as fruitful a source of hate as of love? And shall we not find that this hate, derived from the practical experience of actual life, is less pedantic and more of a living force than the theoretical animosity, long since cooled down, of Saltikov's earlier contemporaries? For my part I can distinguish many a bitter personal note in his 'Melodies of the Nobility.' There seems to be a great deal of self-flagellation in his defence of "nobility" as the only product of the nobles of the old régime, as well as in this epitaph, for instance: "Heroism was not habitual with this man, perhaps it was even absent from his composition altogether; but we should nevertheless take into consideration, in the first place, the traditions of æstheticism and independence in which he was reared, and, in the second, that heroism is not incumbent on any one." It is indisputable that Saltikov was never an enthusiast nor a doctrinaire, hence he failed to see in the ideals of his youthful contemporaries the panacea which they worshipped. He knew Blunderbury too well. However, the stirring times he lived in, and the combative attitude he assumed, necessitated the adoption of a banner; and no one can say that there is any doubt as to what particular banner he fought under, and in the course of time he more and more fully explained the practical programme of his party; but it is more than probable that the idealism of the satirist never went beyond a conventional necessity or habit, a complement demanded by culture, and was not an instinct, such as can only be acquired by education or is a matter of temperament. The decease of Saltikov leaves an enormous blank in Russian literature. Of the only two writers of his generation of equal rank, one, Gontcharov, has long ceased to do important work, and the other, Leo Tolstoy, continues obstinately the propaganda and practice of his moral doctrines, in which fragments of modern science are brought to the aid of old questions about the necessity of religious opinions, and where all this is strangely mixed up with the elements of modern political economy, the moral teachings of Buddhism, and the social Utopias of the saints of Barebones's Parliament.

The most popular of modern writers of fiction is undoubtedly Gleb Ouspenski, who is an eminent example of the rule that in Russia a novelist who wishes to attain great popularity must be a publicist as well. In the course of the year a cheap edition of his works has appeared with a critical introduction by N. Mikhailovski; to him also has been dedicated an essay by the late Orest Miller, entitled 'G. I. Ouspenski: an Explanatory Essay on his Works.' The subject Ouspenski has chosen for his pen is in a great measure the same as Saltikov's—a study of the transitory types and characters that have sprung up since the emancipation. These writers further resemble each other, inasmuch as they both, their great artistic skill notwithstanding, make artistic considerations subservient to another aim—

that of the publicist—and inasmuch as their views on general subjects have a kindred tendency. But the difference between them is greater than are their points of similarity. Saltikov's strength lay in his profound knowledge of the life of the old régime, and even amidst the new forms of contemporary circumstances he liked to seek out some corrupt relic of the olden days, and expose it to the scorn of the world, shattering our illusions in the process. Ouspenski hates the bad old days quite as much, but his mind is not so intent upon the destruction of the old as upon the building up of the new. He is not so intent on tracking out diseases as on finding remedies for their cure. For this reason he is always ready to seek out and rejoice over old institutions which contain a promise of future usefulness and life. Saltikov paints his facts in bold colours, and leaves his readers to form their own deductions, for which reasons his commentators have frequently to alter their deductions if these should happen to clash with their theories. Ouspenski, on the other hand, looks upon facts as materials for making deductions from, and he generally points the moral himself, forsaking the character of the narrator for that of the advocate and judge. Ouspenski is characterized by that generous love of the ideal, that unrelenting search for the absolute, that tendency to moral teaching and propaganda, which distinguish the moralist from the satirist. This makes him the idol of our youth, and is the distinctive feature of all his writings. His first artistic conception is generally excellent, but it is frequently spoilt by his subordinating it to his moralizing purposes and his love of deduction. Characters that he may not require as factors in his theory he almost entirely neglects, whereas he gives a disproportionate prominence to others, which tends to destroy all artistic illusion, and reveals to the spectator the texture of the canvas on which the picture is painted. Sometimes the paths of the publicist and the artist are entirely divergent. When, for instance, Ouspenski represented the "power of the land" (agricultural labour) as taking the first place in the peasant's mind, the artist did not pass over that animal side of rural life which is almost the monopoly of Zola, but the publicist deduced the conclusion that agricultural labour was man's only normal work, the only work that guaranteed him physiological and psychological equilibrium; and a number of Ouspenski's readers followed the publicist and accused the artist of contradiction, and even of treason. Of recent years Ouspenski the publicist makes Ouspenski the artist more and more subservient to his theories, and either employs him simply to illustrate them, or does without him altogether.

Few literary productions of the past year deserve mention in this article. The friends and comrades of M. Garshin, recently deceased, of whom mention has been made in previous notices in the *Athenæum*, have compiled a volume of 'Artistic and Literary Collections' in his memory. The best part of this book is taken up with biographical and critical essays on Garshin. The melancholy circumstance of his having twice gone out of his mind, and of his having taken his own life by a jump from the stairs

because he felt that a third attack of madness was approaching, explains much in his works. Garshin was a purely subjective writer, and his best productions are autobiographical in character. I wish I had not to speak this year of Tchekhov, a most sympathetic writer who had hitherto confined himself to small psychological sketches, but who has tried his hand most unfortunately on the drama by writing a play called 'Ivanov.' There is no action, and the principal character presents an impossible combination of contradictions, leaving the reader hopelessly bewildered. Korolenko has made a present to literature of two charming tales, 'Night' and 'From Two Points of View.' The hero of the second of these stories is so overcome by the death of his friend through a railway accident, that he takes a mechanical view of life and ceases to care for anything, and under the influence of this mood he forsakes the girl whose love he has won, until her sufferings show his petrified heart the true object of life, and revive his old impulses to look for love and sympathy. In choosing his subject the author shows a characteristic motive, which underlies all Russian fiction, to give a moral reason and principle to our conception of the universe. In obedience to the same impulse Count Tolstoy is searching for a moral reason for the existence of the world, while our philosophical historians are searching for principles in the evolution of history, and prove the legitimacy of the ideal element in their explanation of the process.

Something similar may be traced through our philosophy. The period of positivism and empiricism is clearly passing away, and our philosophers are renewing the quest of our old Slavophiles after some universal moral truth, in opposition to the scientific truth found by the "West." Metaphysical ethics with a mystical religious colouring is becoming the favourite subject of study with our young philosophers. One of the signs of this change was the celebration last year of the jubilee of Schopenhauer at the Moscow Psychological Society. Translations of the 'World as Will and Idea' and of parts of 'Parerga' (already in its third edition), and interminable discussions on free will in the same society, also point in a similar direction. It is true that the results do not correspond to the interest awakened, but this may be owing to the fact that our philosophers have not the strong support of contemporary philosophical teaching, such as, for instance, Schelling and Hegel gave our old Slavophiles. They have not succeeded in producing anything complete or new, and we are, therefore, obliged to content ourselves with brave promises of the creation of a great "National Russian Philosophy," which, up to the present, is actually, as well as in name, the "philosophy of the future." Even in the camp of legitimate Slavophilism itself division has taken place, and the youthful section, in the person of Vladimir Solovieff (see his collection of articles published last year under the title of 'The National Question in Russia'), has unexpectedly revolted against the theory of national exclusiveness developed by Danilevski ('Russia and Europe,' the third posthumous edition of which appeared this year). It is most justly objected by this new party, that if

national exclusiveness be claimed for Russia, she must at once lose her universal and international importance; nevertheless, the dream that the Russian national ideal is to play a leading part in the evolution of universal history is at the root of all Slavophile teachings. According to the new party this national ideal consists in the search after "a universal organization of life according to truth," and Solovieff does not understand by a universal organization a political system, but a church. "The church," he says, "is the universal organization of life according to truth." The first step, therefore, towards the fulfilment of Russia's universal historical mission must be the re-establishment of the old unity of the Church of the world, and for this purpose it is indispensable to perform an act of national self-abnegation, and to reunite the Eastern Greco-Byzantine Church with the Western Roman Catholic Church. Solovieff, however, does not give us any hint as to the means by which this consummation devoutly to be wished is to be brought about; but he paints a beautiful picture of the brotherhood of all nations in the theocracy of the future, before which the dreams of Dante pale, and we see St. Augustine's "Civitas Dei" on the road to realization in the full light of this nineteenth century. The title of Solovieff's *magnum opus*, not yet completed, is characteristic of this spirit; it is called 'The History and Future of Theocracy: an Investigation into the Universal Historical Method of attaining a Life in Accordance with Truth.' The most notable of the philosophical works that have appeared this year is the 'Logic of the Sciences' of Mr. Troitzki, a veteran disciple of the English school of logic. Three young professors have made their *débuts* with dissertations. N. Lange has published the first part of his 'History of the Moral Sciences in the Nineteenth Century,' which is devoted to Germany, a sufficiently weak production; Vvedenski has written an 'Attempt to establish a Theory of Matter on the Principles of Critical Philosophy'; and Gilyaroff 'The Greek Sophists' in connexion with a review of Greek culture, a conscientious compilation of materials collected with a distinct desire to use them for the purpose of illustrating the dangers of democracy.

In the domain of history I may point to Bouzeskul's 'Pericles,' a most careful investigation into authentic sources of the epoch, and quite as valuable as the essay of Schmidt on the same subject. Nicholas Bubnov has produced a most learned monograph on 'Gerbert's Letters,' displaying an intimate knowledge of the MSS. which contain important letters by Pope Sylvester II. 'The English Privy Council and its History,' by Alexandrenko, offers no points of interest to the English public beyond the title. An important contribution to Russian history has been made by the publication, in two volumes, of V. Semevski's 'Peasant Question under Alexander and Nicholas,' which was referred to in a previous article in the *Athenæum*. The author supplies a complete collection of the views of the Government, of literature, and of society on serfdom, without, however, entering into the laws and institution of serfdom themselves. Very important is N. Semenov's history of peasant

reform, which is just appearing. S. Tatistchev, an old diplomatist turned historian, has published two books, one of which, 'The Foreign Policy of the Emperor Nicholas,' contains a most complete study of the Eastern Question, chiefly, however, from materials already published, and the second, 'The Emperor Nicholas and Foreign Courts,' treats of the visit to England, the relations with the July monarchy, with Austria, Prussia, &c. The continuation of Col. Maslovski's 'History of the Seven Years' War,' and two biographies—of Field-Marshal Paskevitch, by Prince Stcherbatov, and of Prince Baryatinski, the conqueror of the Caucasus, by Zisserman—are also worthy of notice. Of a more special character are S. Platonov's investigation into the 'Ancient Russian Legends of the Riotous Times of the Seventeenth Century,' Drujinin's 'Heresies of the Don Cossacks,' and E. Shmuro's 'The Metropolitan Eugene,' the learned author of historical dictionaries of Russian religious and lay writers, a contemporary of Karamzin's. Barsukov continues to compile his voluminous biography of the Russian historian Pogodin. Slavonic history has been enriched by Kareyeff's 'Fall of Poland,' and an 'Historical Sketch of the Polish Diet'; and by T. Perwolf's 'The Slavs, their Mutual Relations and Ties,' vol. ii., 'The Slavonic Idea in Literature up to the Eighteenth Century,' a useful compendium, the more accurate title of which would have been 'The Historical and Philological Literature of Slavonic Races up to the Eighteenth Century.'

The most important geographical event of the year was the death of the celebrated traveller Prejevalski. Thanks to his labours for twenty years, the map of Central Asia has been completely changed. We have learnt much that is new about Mongolia, Northern Tibet, and the land of the source of the Yellow River, and have obtained some notion of the climate, flora, fauna, and population of the countries he visited, and of the locality of the lakes Lob-Nor and Kuku-Nor, and the course of the Tarim, Yellow, and Blue rivers. In the past year Prejevalski published his 'Fourth Journey in Central Asia'; he had prepared for a fifth expedition, but died on the eve of his departure. Descriptions are now in the press of the numerous collections he has left (so far only the first part of his 'Mammalia,' by Büchner, and of his 'Fishes,' by Herzenstein, have appeared).

Matousovski has brought out a 'Geographical Description of China'; Vassiliev, his 'Oasis of Akhal Tekke'; and the Government has published an official account of the delimitation of the Afghan frontier. The third volume of Dashkov's 'Ethnographical Handbook' has appeared; and a group of young investigators belonging to the Ethnographical Section of the Moscow Natural History Society have started a quarterly periodical, entitled *The Ethnographical Review*. The University of Kazan has fitted out an expedition for the study of the aborigines of that district, and as a result I. Smirnov's work on 'The Tchermises' is already before the public.

Archæology has received a very interesting contribution in the shape of the first instalment of Kondakov and Count Tolstoy's 'Russian Antiquities in the Monuments of

Art.' This first number, which is copiously illustrated, contains only the Greek art of the colonies on the northern banks of the Euxine; the art treasures of the Hermitage have given this number gorgeous materials. Another luxurious publication of this kind has been devoted to Kiev (which celebrated last year the nine hundredth anniversary of Russia's conversion to Christianity), and is entitled 'Kiev as It Is and as It Was,' by Zakhartchenko. Nor should I omit to mention D. Rovinski's magnificent 'Dictionary of Russian Engraved Portraits,' in four volumes; the dictionary is provided with seven hundred phototype plates and copies of rare engravings.

The most noteworthy publications in the domain of literary history consist of the collected essays of Sukhomlinov, Maykov, and Alexander Veselovski. A very compendious biography of Shakspeare by Tchouyko has also appeared, but it is absolutely devoid of all merit from a scholarly point of view, and is full of mistakes, which have been pointed out, by the way, by Prof. Storozhenko. I have still a few law books to enumerate, such as Wulfert's 'Anthropologico-Positivist School of Criminal Law in Italy,' Suvorov's 'Traces of Western Catholic Ecclesiastical Law in the Monuments of Ancient Russian Law,' and the lectures on the history of Russian law by Vladimirski-Budanov (second edition) and by Latkin. Nothing remarkable has been contributed to political economy during the past year. Statistical works are still being compiled and published by provincial assemblies on various subjects in different governments, and an interesting return has been made by the Government of the 'Universities and Secondary Education in Russia.'

PAUL MILYUKOV.

#### SPAIN.

DURING the last twelve months the publication of works on general literature has apparently suffered a check in the Peninsula. Of the historical works recently published very few would deserve a notice were it not that the volumes form parts of sets, or are continuations of works referred to in my previous reports. For instance, the Royal Academy of History has recently commenced a new series of its "Memorial Histórico Español"—suspended for a quarter of a century—with an interesting account of events in Catalonia from March 26th, 1626, to July 23rd, 1660, by an anonymous writer of the seventeenth century. The work itself, though vaguely known and quoted as 'Crónica del Espadero,' or 'The Sword-maker's Chronicle,' was still unpublished when D. Victor Balaguer, the well-known Catalan historian, and D. Celestino Pujol, both of them Royal Academicians, discovered a copy of it, and conjointly brought it to light with a learned preface and valuable notes. Naturally enough the editors' chief aim was to ascertain, if possible, who the anonymous writer of a work so important for the history of Catalonia could be. After months of sedulous and patient research, the two Academicians came to the conclusion that the author of the book erroneously styled 'Crónica del Espadero'—as the writer did not belong to the corporation (*gremio*) of the sword-makers at Barcelona, but on the contrary was a tanner (*zurrador de cueros*) by trade—could be no other than Miguel



Paretz, born in Barcelona in 1610, and who died in 1661. Further inquiries have since brought to light the singular fact that, although the 'Crónica' was first written in the Catalan dialect (two copies of it having been found at Barcelona), Paretz himself translated it into Castilian some time before his death. However this may be, the work is of great importance for the history of Spain during the long reign of Philip IV. and the rebellion of Catalonia in 1640, encouraged, if not altogether brought about, by the secret intrigues of Richelieu and Mazarin, as its editors have sufficiently demonstrated in the preface, notes, and appendix attached to their first volume.

The same may be said of 'Mis Memorias Intimas,' or the autobiographical and posthumous memoirs of Lieut-General D. Fernando Fernandez de Córdoba, Marquis de Mendigorría, the third volume of which appeared in January last. The events recorded in it reach down to the year 1868 and the abdication of Queen Isabella. It is to be the last for the present, for, although there is a fourth, as the public is informed, comprising events, private or official, military or political, down to the general's death seven years ago, there is at the end of the third volume a positive injunction to his son and heir not to let the fourth be printed until all the actors in the political dramas so graphically portrayed by him be "dead and gone." In addition to its valuable information as regards modern times, this third volume of General Córdoba's 'Memorias' has the advantage of being perhaps more profusely illustrated than the first two, since besides the portraits of almost every reigning sovereign in Europe, as well as distinguished military men, civilians and statesmen, national or foreign, mentioned in the text, it contains those of the Duchesses of Alva and Medinaceli, the Countess of Montijo, Mlle. Rachel, and Taglioni the dancer!

Three small octavos by D. Felipe Picatoste, entitled 'Estudios sobre la Grandeza y Decadencia de España,' offer nothing new or striking. The first two, under the specific title of 'Los Españoles en Italia,' are but a summary of whatever Spanish and foreign historians, old or modern, have written respecting the state of Italy during the sixteenth century, the manners and customs of its inhabitants, their social culture, literature, science, and so forth, as compared with that of Spain at the same time. Of course, whilst drawing such a picture D. Felipe Picatoste dwells with a certain complacency on the victories of Fernandez de Córdoba, the Great Captain, over the French at Seminara (1495) and on the banks of the Garigliano (1503); on the more important triumph of Pescara at Pavia, where Francis I. was made prisoner (Feb. 24th, 1525); the war in the Campagna under Alva; and last, not least, the sack of Rome by Bourbon in 1527; in all which events reason and justice, as well as superiority in arms and better discipline, are emphatically declared to be on the side of Spain, as if the author wished to contrast more effectively the grandeur of the Spanish monarchy under Charles V. and Philip II. with what is generally called its decay and fall under Philip IV. and Charles II., which is the exclusive subject of his third volume.

A lively account of Gonzalo Pizarro's

rebellion in Peru, and the means employed by Pedro Gasca to put it down, has recently been published by A. Paz y Melia, an active and enterprising *employé* in the National Library, who has prefixed to it a learned notice of the work itself and of its author, Cristobal Calvete de Estrella, the well-known historiographer (*cronista*) of Philip II., whose journey to Flanders in 1552 he described in a handsome and very scarce folio volume, 'El Felicissimo Viage del Principe Don Philippe á los Estados de Brabante y Flandes,' Antwerp, 1552. The editor does not inform us where Calvete's hitherto unpublished volume was originally found; he only says (p. xix of the preface) that it was discovered a few years ago, and purchased for the National Library. It would have been desirable to know how a manuscript of that importance, commenced, as the author himself informs us, in 1563, and which after Calvete's death in 1567 went with his other books to the Escorial Library, can now bear, after the title and author's name, the date of 1586, unless it be a copy of the original; and how the volume itself came into the hands of the person who sold it to the National Library. These are, indeed, trifles which cannot fail to attract the attention of scholars, and of which we should have liked to have an explanation, inasmuch as both Zárate and Fernandez, not to say Çieça, all of them historians of Peru, seem to have had Calvete's work in their hands, and to have borrowed largely from it. Be this as it may, Señor Paz y Melia, in my opinion, has done much service to American history by the publication of 'Rebelion de Pizarro en el Peru, y Vida de D. Pedro Gasca,' which has just been published in "Coleccion de Escritores Castellanos," vol. lxx.

On his return from the coast of Barbary, whither he was sent last year on a scientific and archeological mission, Prof. Codera brought back with him a number of valuable Arabic manuscripts, chiefly relating to the geography and history of Mohammedan Spain, which that indefatigable Academician purposes to translate into Spanish. Already vols. xix. and xx. of the Academy's transactions (*Boletín de la Real Academia de la Historia*) contain chapters and passages from the chronicles of Ibn Hayyán and others, which, faithfully translated as they seem to be, will eventually increase our knowledge, hitherto imperfect, of the origin and growth of the Castilian monarchy in the eleventh century. The impulse, moreover, lately given to Oriental studies in the Peninsula—which I hope will continue—is already yielding fruit. A young professor of the University of Saragossa (D. Julian Rivera) published three months ago a volume of charming little stories written in Spanish, though with Arabic letters, by an Aragonese Morisco of the fifteenth century, and Señor Guillen Robler, of the National Library, another of 'Leyendas de José y de Alejandro Magno,' also written in *aljamia*, or the language of the Spanish Moriscos, with the letters of the Arabic alphabet; both works having been printed at Saragossa, where, or in some place in the neighbourhood (Alpartir), they were accidentally discovered a few years ago, with nearly a hundred more, in the blocked-up garret of a Morisco house.

I have frequently alluded in previous annual reports to the decided taste of my countrymen for local history. Besides the eighth and last

volume of 'Historia del Ampurdan,' by Pella y Forgas, I can mention several works of the same kind published within the last twelve-month, such as 'La Catedral y Monumentos Religiosos é Históricos de Burgos,' in octavo; 'Toledo y sus Romerías,' by Roman Hernandez; 'Cantares Populares de Toledo,' by D. Juan Moraleda y Esteban; 'Fiestas de Sevilla,' by Santiago Estrada; and 'Ensayo Biográfico-Bibliográfico de Escritores de Alicante y su Provincia,' by D. Manuel Rico y Garcia. The ancient Saguntum, now Murviedro (from *Muri veteres*), has recently found a trusty chronicler of its famous siege and destruction by Hannibal (219 B.C.), as well as of its restoration by Scipio, and subsequent events until the present day—two large volumes in quarto, profusely illustrated with views of its amphitheatre and other antiquities, printed at Barcelona, though written at Valencia, by D. Antonio Chabret, for the floral games of the *Rat-Penat*, that is, the feathered mouse or bat.

In poetry, both lyrical and dramatic, there is little to announce. Count La Viñaza is now publishing the poetical works of the two brothers Lupericio and Bartolomé Leonardo de Argensola, the first edition of which appeared at Saragossa in 1634. Neither this nor the reprint of 1768 contained, however, their satirical and other light poems, which seem to have been carefully expunged from the original manuscript when, after the death of the two Argensolas (1631-4), Gabriel Leonardo de Albion, son of Lupericio and nephew of Bartolomé, undertook to commit to print the works of two poets so highly praised by Cervantes in his 'Don Quixote' (part i. chap. xlviii.). A 'Romancero de D. Jaime, el Conquistador,' by D. Adolfo Llanos, which obtained the prize awarded by the Real Academia Española last year, has met with the general approval of those who still love, and adhere to, the old forms of poetical literature.

As to the drama—I can only say that it remains stationary. True it is that the two brothers José and Miguel Echegaray, especially the former, still engross public attention, and that two or three more dramatists of their school are striving to gain popular favour; but, in my opinion, unless dramatic art in Spain strikes a new path in a national direction, its once well-established fame is likely to vanish for ever. 'Manantial que no se agota,' by José, and 'Lo Sublime en lo Vulgar,' by Miguel Echegaray, are certainly good comedies of their kind; but the individual efforts of two poets, however popular, are not sufficient to rouse the Spanish drama from its lethargy.

The same observation may perhaps be applied to novel-writing. With the exception of Perez Galdós, Pereda, and Emilia Pardo Bazan, modern novelists in Spain—and their number is very considerable—are only translators or imitators of the worst possible school of French writers. Not so, I am glad to say, the three authors named above, who continue to enjoy great popularity. 'Torquemada en la Hoguera,' by Perez Galdós, and 'Morrion y Boína,' by Emilia Pardo Bazan, both published in a new fortnightly review, entitled *La España Moderna*, are as good of their kind as one could wish.

J. F. RIAÑO.

## SWEDEN.

COMPARATIVELY few original works have been published in Sweden during the last twelve months. However, at least one young writer, Werner von Heidenstam, has made a successful *début*, and, what is a rare occurrence, he has almost simultaneously made his mark as a poet, as a novelist, and as a traveller. Whatever the form, the topics touched on by him are always congenial. He has a passion for the East. Originally an artist, he made extensive tours for the purpose of studying Eastern scenery and costume; but the principal results of what he saw and experienced appeared in due time not by means of pencil and palette, but of ink and paper. 'Valfart och Vandringsår' ('Pilgrimage and Travels'), the first of his books, extorted from the critics the enthusiastic verdict that Sweden had a new poet. Shortly afterwards he printed some travelling sketches, 'From Col di Tenda to Blocksberg,' in which he described with singular ability scenes connected with the earthquakes on the Riviera and hit off Italian character with great wit. With an imaginative vigour that almost brings the reader to the point of believing the tale to be true, the author depicts a night on Blocksberg in which he saw the devil in person peep through the window pane of the inn. The struggle between different views of the universe is accentuated in this passage with great skill. And now 'Endymion' has appeared, a novel by the same author, an allegorical picture of the slumbering East embodied in a narrative of the journey of two Americans to Damascus. Of course the author has not shaken these three remarkable works out of his sleeve, but has been busy with them for some years past, for the happy accident of his being well off has enabled him to avoid the temptation of making sixpences by writing in magazines or newspapers.

August Strindberg, who has for the last ten years been more talked of than any other writer in Sweden, has after some years of absence returned to his native country, with the intention of continuing his tales of the archipelago of Stockholm, of which he some two years ago made a brilliant commencement in 'Hemsöborna' ('The Inhabitants of Hemsö'). Last year this tale was followed by a new volume entitled 'Skärkarlslif' ('Archipelago Life'), which, however, was not quite equal to its predecessor. The highest hopes may now be entertained. The author settled early in the spring in the archipelago amongst sea-gulls and cliffs, determined to share the life he is going to describe.

"Ernst Ahlgren" (Madame V. Benedictson), whom I in my former review pointed out as another Emilie Carén, unhappily committed suicide shortly afterwards during a visit to Copenhagen, without any other motive than an unconquerable loathing for life. She seemed to be on the threshold of a most successful literary career. She left behind her a new collection of 'Tales and Sketches,' and a novel entitled 'Modern' ('The Mother'). The lady's power consisted to a certain extent in painting peasant life, in which domain she had a rather successful competitor, August Bondeson, who besides enjoys great popularity as a lecturer. He has recently published a collection

of tales entitled 'Nya Allmogebättelser' ('New Country Tales').

For a young writer A. Hedenstjerna, who adopts the pseudonym of Sigurd, enjoys great popularity, and has issued a volume entitled 'Svenska Bilder och Vrångbilder' ('Swedish Pictures and Caricatures'); while the historical novel has been cultivated by the late H. af Trolle in a posthumous book on Catharine II. of Russia, and further by Sylvia (a pseudonym frequently appearing) in a tale founded on the life of Queen Desideria, the consort of Charles XIV. John. Quite new is the name of Carl Blink, who has undertaken to publish a series of romances dealing with the Middle Ages in Sweden. To modern life belongs Helena Nyblom's 'Qvinnöden' ('Destinies of Women'), which seems to be considered an indispensable ornament of the drawing-room. The same sense of delicacy might likewise be attributed to Johan Nordling's 'Qvinnor' ('Women'), a collection of sketches of the fair sex. Further I ought to mention 'Porträtter, Intervjuer, och Skizzer,' by Thore Blanche, an author who, as he is a relative of one of our most popular authors, the late August Blanche, has a great name to support—a fact which may have as many inconveniences as advantages for a beginner. However, young Mr. Blanche has made rather a good beginning. Our polite literature has in the very moment I write been augmented by a collection entitled 'Dikter och Bilder' ('Fictions and Pictures'), by the late Karl Wetterhoff, published after the death of the author by Birger Schöldström. Wetterhoff, who emigrated from Finland in consequence of political troubles in that country, was an extraordinarily gifted personage, who during a course of years published in the Stockholm papers a number of original productions in poetry as well as in prose, gathering besides, like a modern Socrates, a crowd of disciples about him, who caught from his lips his words of humorous wisdom.

With the exception of Heidenstam, who is considered somehow to have opened up a new path for lyric poetry, our poets have mostly rested on their laurels. The veteran Herman Säterberg has produced a cycle of tales entitled 'Kalifens äfventyr' ('The Adventures of the Caliph'). Bishop Strömberg, who died a little time ago, gave vent before his decease to his religious enthusiasm both in poetry and prose in his descriptions of the 'Balder Festival' and the 'Struggles of the Swedish Church.' The realistic poet A. U. Bååth has devoted himself to a new series of studies of the old Scandinavian life as it is depicted in the ancient sagas. His book is entitled 'Vikingatiden' ('The Viking Time').

Frans Hedberg, the veteran dramatist, has published his recollections of the stage; and Birger Schöldström, who by some previous works has earned a name for accurate research, has issued a book not exclusively confined to the stage, but presenting a number of interesting passages from the history of literature, 'Bakom Fäld Ridå' ('Behind the Lowered Curtain'). A naturalistic play by August Strindberg, 'Fröken Julie' ('Miss Julia'), has been much praised for its style, but at the same time provoked expressions of disgust at its plot.

The late Pontus Wikner was one of our most popular teachers, although circumstances

prevented his being promoted to a chair in Upsala. He died last summer a professor at Christiania, and since his death a whole library has been published, partly by, and partly about, him. Of these his contributions to *belles-lettres* have attracted a number of readers, although his genius was rather inclined to philosophy. Another old university teacher, the late W. E. Svedelius, long a professor in Upsala, where he was known both as a brilliant speaker and as an extraordinary original, has recently died, leaving in manuscript a complete history of the new Swedish constitution as it was remodelled in 1866. Of Svedelius one of our most eminent of younger writers on politics, W. A. Bergstrand, editor of our most influential Conservative paper, *Nya Dagligt Allehanda*, has published a detailed biography, and at the same time he has, under the pseudonym of Marcellus, collected a number of political and historical essays. The successor of Svedelius at the University of Upsala, Mr. Oscar Alin, has published an elaborate work on the union between Sweden and Norway. More specially belonging to popular history, or rather to memoirs, is an interesting work recently commenced by Elof Tegnér, University Librarian at Lund, whom I frequently have had occasion to mention. He has utilized in excellent fashion a number of gleanings from the archives. He is now dealing with the papers of a man of high birth, Hans Gabriel Trolle-Wachtmeister, who at the beginning of this century played an important part among the public functionaries of the capital, but afterwards spent half a century in tranquil retirement upon his large estates in the south of Sweden, occupying himself with natural philosophy, and counting amongst his intimate friends and correspondents men such as Berzelius, Davy, &c. His memoirs, preponderatingly political in their nature, promise to contain valuable historical disclosures at the same time as witty and entertaining reading.

Prof. G. Ljunggren—who has this year resigned the rectorship he had held for many years past—has published a new volume of 'Svenska Vitterhetens Häfder' ('The Annals of the Polite Literature of Sweden'). He will probably devote himself henceforward exclusively to such researches, as he has now retired on a pension. G. Frunck has treated very minutely a disputed chapter in our literary development, the so-called New School at the beginning of the century; and Klaes Fähræus has written a detailed monograph on Thomas Thorild, who at the end of the last century went for some time to England, particularly with the view of studying its constitution, and who later on was exiled to Swedish Pomerania, where, however, he became a professor at Greifswald. Thorild was one of the most original authors in the whole of Swedish literature, and was in many respects literally a century in advance of his time. Thus, for instance, French scientific aesthetics as represented by M. Taine was in a very surprising way anticipated by Thorild. Further, he was a kind of a Swedish Stuart Mill with respect to the rights of woman, inasmuch as he published a little volume on the true dignity of the female sex, in which he characterized woman as a citizen with all the rights of a citizen. Considering that besides



Thorild advanced ideas so novel and surprising for his time, in a language so perfect that he must still be counted amongst our most distinguished writers of prose, it is no wonder that he forms a favourite topic with our historians of literature, giving rise, as is always the case with the true genius, continually to new interpretations and commentaries.

An inexhaustible topic for historical criticism, although more widely known than the literary enthusiast just mentioned—a modern Richard Cœur-de-Lion on the Swedish throne—Charles XII., has attracted two biographers, one, G. Björling, captain on the General Staff, writing in a popular way, and the other, Dr. E. Carlson, a scientific historian, who continues the celebrated work of his father, the late F. F. Carlson, Secretary of State, on the kings of the Palatinate family. A valuable contribution to our knowledge of Sweden in the days of Charles XII., by G. E. Axelsson, has likewise recently left the press. Harald Hjärne, professor at the University of Upsala, who prepared himself for his task by a long sojourn in Russia, has undertaken in a popular form, under the title 'Från Moskwa till Petersburg' ('From Moscow to St. Petersburg'), to review the history of Russia from the revolution at the election of the Tzar in the year 1682 to the attempts in 1730 to introduce a constitutional régime after the pattern of Sweden. The volume already published commences with a review of the previous development of Russia and an account of Muscovite civilization in the seventeenth century. The author intends to describe in less detail the changes which have occurred up to the present day. The work is to be divided into five books: Muscovite constitutional struggles, the empire of the Tzars under the power of parties, the revolution made by autocracy, the foundation of the Russian Empire, and the Petersburgian absolutism. One of the author's principal aims is to prove that the history of Russia no more than that of any other country coincides with the biographies of its rulers. Wars and other occurrences are studied only in their most general features, in so far as changes in civilization have been determined by them within certain limits.

One of the most effective weapons employed against the momentary reaction prevailing in our country, in politics as well as religion, is the student association Verlandi in Upsala, which counts amongst its members several university teachers, and has induced some of our most celebrated authors to contribute to a series of pamphlets of Liberal and popular character, such as the librarian Harald Wieselgren. Prof. Herman Almqvist, Miss Anna Whitlock, and Miss Ellen Key. The last named, who, conjointly with Miss Whitlock, has founded a secular school, has likewise in a separate pamphlet published some sensational 'Thoughts on the Reaction.' She has, too, written a sketch of the eminent author mentioned above, "Ernst Ahlgren," whose strange life and tragic end have undeniably become more comprehensible and attracted more sympathy owing to the account of Miss Key. Wieselgren has, besides, published a series of biographical 'Bilder och Minnen' ('Pictures and Recollections'). Miss Ellen Fries, up to now our

only lady doctor of philosophy, has commenced a work planned on a large scale, 'Remarkable Women,' as well from our own country as from abroad. The eminent historian Emil Svensén has likewise devoted a volume to the question of woman.

A series of Linnæus's juvenile writings has been collected by the eminent naturalist Evald Ahrling, and published after the death of the last named by the Royal Academy of Sciences; and the celebrated series 'Ur vår Tids Forskning' ('The Researches of our Time'), having been continued for more than a decade, has just been terminated, while Prof. Tigerstedt and others have commenced some popular series of a similar nature.

ARVID AHNELT.

## LITERATURE

*The Political Life of our Time.* By David Nicol. 2 vols. (Chapman & Hall.)

THE task of reading Mr. Nicol's book is serious, in part because it is heavy and not over well arranged, and in part because, despite its ability and its length, it does not leave upon the mind any clear impression. We close the two ponderous volumes with a feeling that the work is one somewhat behind its time—a book which, in spite of the modern topics with which its second volume deals, reads like a treatise of our grandfathers' days; and while we discover in Mr. Nicol's preface his object—namely, to teach the public to think—we fear that he will hardly induce a large section of that public, and especially the press men by whom he wishes to be read, to read him. Mr. Nicol has but eight chapters in the whole of his two great volumes, of which five are in the first or history volume. In chapter i. he points to three men as his teachers, and as those whom, for reasons that he gives, he looks upon (with one other) as deservedly the instructors of our time. The three are Goethe, Carlyle, and Emerson, and the fourth is Sir William Hamilton. It will hardly be believed that, with the exception of very slight references to Cromwell, Hume, Napoleon, and Adam Smith, Mr. Nicol seems to find for us no other teachers among individual men. In his second chapter he finds the origin of our political culture in the social life of the Chinese; in the third its development in the intellectual life of India; and in the fourth and fifth its progress in ancient Rome and in modern Europe. The Indian chapter is one of the best, and contains a good deal that is valuable mixed with much that is not. But Mr. Nicol's modern Europe seems to consist only of France, Germany, and the United Kingdom. Austria is mentioned upon one special question, and Switzerland upon another, while Russia is very briefly indeed alluded to; but there is a total omission of all mention of those experiments in politics and in the relations of capital and labour which are now being tried or suggested in Europe under circumstances which ought to have attracted the attention of Mr. Nicol. He seems more concerned with attacking what he thinks abuses connected with the Church of Rome than with describing the remarkable Swiss development of the Referendum, or English socialism, or German

official State-socialism; and when he passes on to consider matters outside of Europe he concerns himself only with the United States, and hardly names our colonies; Australia and Canada, for example, find no place at all in the index to his book. Our next complaint of Mr. Nicol is that he writes as though he were sure about a great many matters which are mere ingenious speculations; for instance, he lays down the law in passing upon ethnographic subjects, and indulges in the dangerous sport of drawing political and social conclusions from fancied ethnographic data, where he is really dealing with matters of mere guesswork.

In his second volume Mr. Nicol is seen to more advantage, although his chapter on the political resources of our time is inadequate and far from well informed. The best portions of his work are those in which he deals with trades-unionism, which are, generally speaking, excellent. We quote a passage which shows him at his best, and which will give the reader an idea of the more careful portion of the second volume:

"The reports before us predict a long and disastrous struggle throughout America between capital and labour in its associated aspect. The larger industries of America are being gradually concentrated in the hands of a few large capitalists and trusts, while the separate trades-unions are neither so solidly organized nor so influentially administered as in Great Britain. The mixture of nationalities, the native mobility of the American artisan, his individual self-sufficiency and the irksomeness of subjection to unnecessary restraint are the stated causes, uncongenial to his democratic temperament, which are held sufficient to outweigh the advantages of union with his fellows. The individuality of the American character is placed as the strongest deterrent to his entering into a general association, which demands business ability, patience and mutual confidence, and it will require a pressure of competition in their labour market, equal in intensity to the cause which cemented the union with the best blood of their citizens, before the concentrated forces of labour, in America, will be welded into one wisely-directed organization. The future of the American people, in many respects the hope of the modern world, rests on the peaceful solution of this social and industrial problem of the East and the West. The voluntary associations of co-operative labour, which have risen and disappeared on the soil of America, in the effort to arrive at this solution, have been innumerable. Those endure for the longest space which can maintain the strict regulations and complete discipline exhibited by private establishments, but, with the personal character of the founders and their administrators, the best appointed plans of co-operative labour in time disappear. The managers of the trades-unions, in the home of their origin, find that the two most insidious forms of injury to the interests of labour are unnecessary or one-sided interference on the part of the state and eleemosynary aid on the part of the philanthropist."

It will be seen that Mr. Nicol's style is a little ponderous and at the same time a little slipshod; but there is real matter in this passage, which is more than can be said of a large portion of the book.

Mr. Nicol carries his reverence for Carlyle so far as to declare "that he has become for us, now, the one wise, national, intellectual, and conservative force in the religion and politics of our day." On the same page he states his opinion, writing as a Conservative in spirit, that a people more conservative in all the ways of life than the

people of Scotland does not exist. But he goes on to give this reason, "their one test of every institution being the degree in which it exists for the common good," which is a form of words uncommonly like that which has been chosen in definitions as the touchstone of Radicalism, and we notice that a few pages further on he admits that Scotland is Radical as well as Conservative, but maintains that the phrases are not contradictory, but complementary. Mr. Nicol has in another place the sentence, "Neither the laws nor the constitution recognize the existence of the Cabinet." This statement is undoubtedly open to dispute. The laws may not recognize the Cabinet, but the constitution does, because the constitution in this country is the practice of the constitution, and the highest authorities have always maintained a policy to be unconstitutional which went contrary to the best modern usage, even though it might not have been unconstitutional a hundred years ago, and this has indeed been frequently claimed as one of the advantages which we gain by not possessing a written constitution.

There is another point in which Mr. Nicol is old-fashioned, besides that of the form of his work, and it is in his selection of authorities. For example, his view of the United States, except as regards trades-unionism, is based almost exclusively upon Tocqueville, and we believe that he has not even mentioned Mr. Bryce. In his account of the land question he has neglected both Mr. George and the socialistic opponents of that writer; and certainly no account of the land question can in these days be looked upon as adequate which takes no note of the nationalizing tendencies existing among land reformers in the United States, in England, and in our colonies. In his discussion of the labour problem also he has not given adequate consideration to the question of State regulation of maximum hours, nor has he, speaking more generally, sufficiently discussed the limits of State interference.

Mr. Nicol has gone somewhat out of his way in his second volume to supply a long account of banking in Scotland, but banking in Australia is as important, from a monetary point of view, in the present as Scotch banking, and likely to be vastly more important in the future, and it is not so much as mentioned. The inadequacy of the attention which Mr. Nicol has paid to colonial problems is, indeed, remarkable. His book, if considered from this as from several other points of view, might have been written thirty or forty years ago. Mr. Nicol is curiously inaccurate in his statements about the debts of the Empire: he states that of India at "nearly three hundred millions," whereas it was 186,000,000. in 1887, and adds "another hundred millions between Canada and Australia," when the amount stood at 204,000,000. in the same year; while he altogether omits the South African debts. Where he mentions the total amount of colonial debts he says that "virtually their whole responsibility and necessary liquidation rest, in the last resort, upon the administration of the imperial finances of Great Britain." Now the Australasian debts are all of them secured upon the railways and public works of the colonies themselves, and nothing can be

more certain than that in no form do they rest upon home finance. Would that our own debt was similarly secured by substantial assets! The only other criticism that we have to offer upon Mr. Nicol's two big volumes is that he has an unfortunate taste for the introduction of unnecessary French phrases into his text, another point in which he resembles our writers of half a century ago.

Although the tendency of Mr. Nicol's mind may be called conservative, he has a very clear and a very just belief in the advance of democracy and in the desirability of guiding and of training it, and this is, indeed, the laudable object with which he has put forth his volumes, and we cannot better do him justice than by concluding our notice of his work by quoting one of his best passages upon the subject:—

"The hereditary statecraft descending to the governing families of Britain is more than counterbalanced by the superior common sense which is the natural heritage of the people; the wider culture acquired by the superior advantages of the hereditary classes is more than compensated by the real education and trade discipline now exacted of the industrial classes, while the wider knowledge of affairs possessed by the one class is fully balanced by the serious conditions of life which are made the inevitable portion of the other. The unnecessary comparison of classes, the pitting of the virtues of one class against those of the other are not edifying, but, in the interests of the true democracy of Great Britain, it is absolutely necessary to vindicate the material of which it is composed, for, whatever may be the issue of the contest, between the principle of hereditary rule and the principle of democracy, it is clear to the most undiscerning that, while the hereditary classes may pose as the ornaments of society, the culture of the democracy in all the arts of self-government has become the special necessity of our time."

#### NOVELS OF THE WEEK.

*The Tents of Shem.* By Grant Allen. 3 vols. (Chatto & Windus.)

*Margaret Maliphant.* By Mrs. Comyns Carr. 3 vols. (Blackwood & Sons.)

*A Poor Gentleman.* By Mrs. Oliphant. 3 vols. (Hurst & Blackett.)

*Past Forgiveness?* By Lady Margaret Majendie. 2 vols. (Bentley & Son.)

*Comedy of a Country House.* By Julian Sturgis. 2 vols. (Murray.)

*Henriette.* Par François Coppée. (Paris, Lemerre.)

*Jalousie de Jeune Fille.* Par Madame Adam. (Paris, Librairie de La Nouvelle Revue.)

It is to be feared that Mr. Grant Allen's reputation may not be much enhanced by his last story, which, however romantic and picturesque in parts, and however pleasant to read, makes but a faint impression on the reader's mind, and seems to lead to nothing. The plot must have cost the author some trouble to put together, but it only includes an intricate family complication, an absurd will, a forgery, and some love-making in Algeria and among the Kabylie tribes. There are two heroes and two heroines, who, after a false start on the part of two of them, eventually pair off in a fit and proper manner. Mr. Allen has managed the necessary change in the affections of one of the young women most adroitly; and even when the incidents are most improbable

they are nearly always clever. One of the heroines is a Girton girl, "bracketed equal, Third Classic"—which, however, is not precisely the same thing as "beating all the men but two in Cambridge University." She meets amongst the tents of Shem a gentleman who begins by thinking her a very ignorant girl because she is not acquainted with Keats, but who surrenders at discretion when he finds out that she is full of Greek, whereof he does not understand a word. That also is cleverly managed in the telling. Indeed, there are few chapters in Mr. Allen's story which the reader will not find thoroughly amusing.

'Margaret Maliphant' shows some imagination and more ability; but its chief merit is a remarkable sense of "plein air" which pervades the whole book. This impression of being always out of doors in breezy sunshine is not exactly due to Mrs. Comyns Carr's overfrequent and lengthy descriptions of scenery, for these—partly owing to her infelicitous choice of adjectives, no doubt—more often convey the idea of a painted landscape than of a real one. It rather springs from the writer's genuine and spontaneous love of the open air, as portrayed in the heroine, her intimate acquaintance with the ways of shy birds and beasts, and their haunts in the lonely Sussex marshes. The story is quietly told and is in keeping with its setting; but the plot is far too slight to be stretched out to three-volume length, and has suffered in consequence. There is all the charm of old-world ways and ideas about the Maliphant family, but it would have been wiser to date the story fifty years back, for their existence in the Sussex of the present day, bristling with board schools and telegraph lines, will suggest an anachronism to any reader. The heroine, Margaret, belongs to the ill-tempered and worse-mannered class of young ladies, more popular with novel-writers than with their readers at the present time.

'A Poor Gentleman' sounds interesting when one notes the author's name; yet we are bound to say there is nothing particularly attractive in Edward Penton. He is a gentleman and a kind-hearted husband and father, but the small worries of life and the lingering and distasteful process of "waiting for dead men's shoes" have made him irritable and hopeless, and he is not in any way a hero. Even when he comes into the baronetcy and estates which Sir Walter at the last moment leaves subject to the entail which had at one time been intended to be barred, he is hardly less embarrassed than he was in the old crowded, shabby country house, where his life was spent, so to speak, between the nursery and aimless wandering in the fields. His income is greater, but the demands upon it are proportionately increased; and though we are left with hopes of the family fortunes reviving, poor Sir Edward is uneasy to the last. Yet his fretful existence has its compensations. The contrast between the boisterous family life of Penton Hook and the solemn grandeur of Penton Hall, where old Sir Walter reigns childless but for an only daughter and her elderly husband, is not all in favour of the latter. Mrs. Oliphant has not lost the art of delicate contrasts in female character. Ally and Anne are a charming pair of sisters, and their gentle mother is admir-



ably described. Of the men there is less to be said. Mr. Russell Penton, the prince consort of the queen regnant at the Hall, has the most individuality. His gentle disapproval of his wife's attitude to the heirs of entail, and his generally loyal and tactful submission to the necessities of a position which bores him to an extent none of his family circle quite appreciates, are excellently set forth. For a lazy acquiescent sort of man he manages to have a great influence in the right direction over his wife, who, in spite of her prejudices and force of character, is so sensitive to his inarticulate judgments on her views and ways. Walter Penton the younger, full at one time of alarm at the prospect of his succession being endangered, and at another of his hapless calf-love for the detrimental "Emmy," is a poor creature, and is better treated than he deserves when the energetic "Mab" Russell quarters herself in his father's house till she succeeds in endowing him with her hand and wealth. Rochford, the smart young lawyer, is only a sketch. The philosophic old roadman is another. "One like me, as sits here hours on end, with nought afore him but the clouds flying and the wind blowing, learns a many things." One would have liked to hear more of them.

'Past Forgiveness?' is an advance on anything we have seen of Lady Margaret Majendie's. It has the old facility, or more than the old facility, of making French people talk like French people; indeed, Madame Brise, Mlle. Manchon, and the notary's wife in their first conversation would be enough to stamp the book in this respect; but besides the vividness of the dialogue there is so much power and pathos in the central situation (the passionate lover turned priest, and afterwards discovering that the wife he mourns is living and loving him as of old) as to raise this portion of the story to a high moral level. The idea is one which forms a feature in one of Charles Reade's novels, but Lady Margaret's treatment of it is different.

Mr. Julian Sturgis's 'Comedy of a Country House' is something like what a comedy should be—bright and vivacious, rapid and amusing, yet with occasional touches and suggestions of deeper feeling. The cynicism is cheery rather than depressing, and there are some typical men and women lightly and knowingly sketched. The dialogue is sprightly and natural, and such things as pathos or tragedy are but distantly hinted at. The tactics and sparrings of the "smart" folk, the assembled guests of the rich and unappropriated young man of property, are given with some gaiety and humour too. The picture, in certain respects a rather merciless one, is yet more pleasant than such things are wont to be. One or two people are nice enough to like, and none need be taken too seriously. There is certainly a suggestion of the effiteness and corruption of the time, but it is set off by a good deal of honest purpose and sanity as well.

Nothing can be prettier than M. Coppée's novel. He has hitherto done but little in this line of work, but it is to be hoped that he will persevere with it, for we are almost tempted to think his novels better even than his poems. 'Henriette' reminds us in

places of 'Les Deux Douleurs.' It is a simple, touching story—sad, but not unduly so.

Madame Adam has written for her grandchildren a little tale which will certainly be found harmless by grown-up people, but which presents here and there a certain vulgarity of expression which we should have thought hardly suited for young ladies of fourteen and fifteen. The story contains an episode in which "the head of the German spies in France"—a major in the Prussian army, with rooms at the German Embassy—assisted by five or six other Prussians, carries off a French heiress by means of a steamer from the Longchamps side of the Bois de Boulogne. We do not suppose that the German military attaché in Paris will demand Madame Adam's instant commitment to gaol, because he will perhaps agree with us, if he sees her book, that no one is likely to think the incident probable.

#### OUR LIBRARY TABLE.

*A Suburb of Yedo*, by (the late) Theobald A. Purcell, with illustrations (Chapman & Hall), consists of a number of sketches which were originally published in the *Japan Weekly Mail*, and which reflect in a light and gossipy style the various phases of village life in Japan. It is a noteworthy circumstance that old-fashioned manners and customs often linger longer in the suburbs of capital cities than in the provinces, and this was evidently the case with the village in the suburb of Yedo of which Mr. Purcell writes so pleasantly. Seekers after old Japanese life might like to know the name of this very primitive place, but it is withheld from us, and so we can only guess at the neighbourhood into which foreign ideas have never penetrated, and where the even current of existence goes on as though Daimios still exercised dominion and Samurai yet carried their double swords. Mr. Purcell has nothing particularly new to tell us of the Japanese people, but he manages to bring out in his sketches most of their leading characteristics. He speaks with merited praise of their bright good humour, of their love of all that is beautiful, and of their artistic capabilities. His description of the skill and taste with which a native converts a backyard into a lovely garden rich in all the best beauties of nature, and so arranged as to bring into harmony the brightest colours and the most graceful forms, is lifelike and interesting. The extraordinary dexterity of the native draughtsmen and modelers is well known, and fortunately for Mr. Purcell the artists of his village had not learnt to struggle after a knowledge of perspective, and were ignorant of the advantages of aniline colours. Nor were the people generally above caring for the religion of their fathers, or for the superstitions which have awed and amused countless generations. In these days, when the old order of things is rapidly passing away in Japan, it is pleasant to read of what has already become old-fashioned, and Mr. Purcell's sketches are agreeable reminders of things which have been.

WHETHER readers will be found for yet another compendium of European history is a question which can only be decided by results. But, supposing there to be room for such a book, there is little reason to complain of Mr. J. H. Rose's *Century of Continental History* (Stanford). It is written with spirit, and, as the list of authorities shows, with a creditable, though by no means exhaustive amount of research. The events previous to the battle of Waterloo strike us as being treated in more detail than those of the last twenty years, and therefore the volume will be more likely to meet the requirements of

the first class of readers for whom it is intended, the upper forms of schools, than those of the second, the perusers of the daily newspaper. For the purposes of the latter Mr. Rose might perhaps have done better by selecting the century 1789-1889 instead of that of 1780-1880, though he was quite right not to insist too rigorously on those limits, and to include in his narrative the resignation of Alexander of Bulgaria, and the admission of Italy to the League of Peace. It was probably a wise discretion to omit the unavowable topic of the Spanish marriages, but one or two slips might have been avoided. Louis XVIII. was certainly not the author of the saying "The Pyrenees no longer exist"; Parma was a Bourbon, not a Hapsburg principality; and the Empress Eugénie is of Irish, not Scottish descent on her mother's side.

UNDER the name of *Rowing and Sculling*, Messrs. Bell & Sons issue in their new "All England Series" a small illustrated work by Mr. Woodgate, which consists of a reprint, with slight alterations, of the first fifteen chapters of his larger book, published under the title of 'Oars and Sculls.'

WE have received from Messrs. Allen & Co. *A Few Hints to Travellers in India*, which may possibly be found of use, although, as a general rule, those who intend to travel in India have Indian friends, who will give them all this good advice in the form of conversation. We fail to see why the weakness of the spleen in native servants should be discussed under the heading of "Dogs."

M. DE RÉMUSAT has written for the series "Les Grands Écrivains Français," published by the Librairie Hachette, a life of M. Thiers, which is full of interest, but which is rather the life of a politician than that of a man of letters. Nothing has ever been seen more curious than the career of the first President of the third French Republic. An active politician, but one more successful as an opposition leader than as a minister, M. Thiers retired from public life at the Coup d'État of 1851, aged then fifty-four. He set to work as a writer, having written but comparatively little previously, and turned out enormous masses of historical work, full of life and spirit, but imperfect in literary form, during the years of his retirement. At the age of seventy-two he returned to the front rank of politics, and gained a far greater position in the political world than that which had been his before the Empire. He never can be said, however, to have been, strictly speaking, a great writer, and M. de Rémusat has done well to abandon the limitations which the nature of the series in which he wrote might have imposed upon him, and to write the life of M. Thiers as the statesman rather than as the historian.

WE have on our table the Reports of the Free Libraries at Barrow-in-Furness, Blackburn, Bootle-cum-Linacre, Ealing, Reading, Richmond (Surrey), and Great Yarmouth. All of them speak of continued prosperity, although at Ealing there is a complaint of limited means. The Reading Library has published a second edition of its catalogue of the books in the juvenile section of the library. From Newcastle we have received a list of books added to the lending library. At Cardiff Messrs. Owen & Co. have the public spirit to issue gratuitously a catalogue of books for the blind in the lending library. We have also received the Reports of the Mitchell Library at Glasgow, which is still without an adequate home, and of the Stirling's and Glasgow Public Library, which appears to be flourishing.

WE have also on our table *Egypt and the Soudan*, by Major Victor (Henderson),—*Nature's Serial Story*, by E. P. Roe (Low),—*The Castle and the Manor*, by M. A. de Winter (Burns & Oates),—*Erotidia*, by C. Sayle (Rugby, Over),—*Jolls and Jingles*, a Book of Poems, by T. Hutchinson (Stanesby),—*Plays* (Greenock, Davidson),—*Towards Evening*, *Extracts from the Writings of Cardinal Manning*

(Kegan Paul).—*Present Day Tracts*, by Various Writers, Vol. X. (R.T.S.).—*Lessons from Our Lady's Life* (Burns & Oates).—*Aids to reverently celebrating the Holy Eucharist*, by E. H. (Griffith & Farran).—*An Exposition of the Gospel of St. John*, by his Grace the Rev. Dr. MacEvilly (Dublin, Gill).—*Principienfragen der Christlichen Archäologie*, by J. Wilpert (Freiburg, Herder).—*and Primordialité de l'Écriture dans la Genèse du Langage Humain*, by L. Alcotte (Paris, Vieweg). Among New Editions we have *The Historical Families of Dumfriesshire and the Border Wars*, by C. L. Johnstone (Dumfries, Anderson & Son).—*Tales and Essays*, by Edgar Poe, edited by E. Rhys (Scott).—*Gray*, by E. Gosse (Macmillan).—*and Guides and Markers' Duties in Company Drill*, by W. Gordon (Chatham, Gale & Polden).

## LIST OF NEW BOOKS.

## ENGLISH.

## Theology.

- Atherton (Rev. Canon) and others: *The Kindly Fruits of the Earth*, Harvest Sermons, 12mo. 2/6 cl.  
 Clarke's (G.) *Bible Talks*, 16mo. 2/6 cl.  
 De Busen's (E.) *Islam, or True Christianity*, cr. 8vo. 5/6 cl.  
 Drysdale's (Rev. A. H.) *History of the Presbyterians in England*, 8vo. 7/6 cl.  
 Lynch's (T. L.) *Gatherings from Notes of Discourses*, 2nd Series, 12mo. 2/6 cl.  
 MacDonald's (G.) *Unspoken Sermons*, 3rd Series, cr. 8vo. 7/6 cl.

## Music.

- Marr's (R. A.) *Music for the People*, cr. 8vo. 5/6 cl.  
*History and Biography.*  
 Ditchfield's (P. H.) *Our English Villages, their Story and their Antiquities*, cr. 8vo. 2/6 cl.  
 Gretton's (F. E.) *Memory's Harkback through Half a Century, 1808-58*, 8vo. 12/6 cl.

## Geography and Travel.

- Coolidge's (W. A. B.) *Swiss Travel and Swiss Guide-Books*, cr. 8vo. 10/6 cl.

## Philology.

- Gibson's (J.) *Key to Gibson's Handbook of Translations*, 3/6 Polyb. Histories of, translated from the Text of F. B. Hultsch by E. S. Shuckburgh, 2 vols. cr. 8vo. 24/6 cl.  
 Postgate's (J. P.) *Sermo Latinus, Key to Selected Passages*, cr. 8vo. 3/6 cl.  
 Theocritus, Eion, and Moschus, rendered into English Prose by A. Lang, Large-Paper Edition, 8vo. 9/6 cl.

## Science.

- Bowick's (J.) *School and College Examination Arithmetic*, cr. 8vo. 3/6 cl.  
 Musgrave's (J.) *The Tabor Steam Engine Indicator*, 3/6 cl.

## General Literature.

- Carey's (R. N.) *Queenie's Whim*, cr. 8vo. 6/6 cl.  
*Essays on Men and Books, from Earlier Writings of Lord Macaulay*, Introduction, &c., by A. H. Japp, post 8vo. 3/6 cl.  
 Hart's (B.) *Cressy*, cr. 8vo. 3/6 cl.  
 Jessop's (G. H.) *Judge Lynch, a Tale of the California Vineyards*, cr. 8vo. 6/6 cl.  
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 Sauter's (J. P.) *All on a Summer's Day*, imp. 16mo. 6/6 bds. Worboise's (E. J.) *The House of Bondage*, cr. 8vo. 3/6 cl.

## FOREIGN.

## Law.

- Rivière (M.): *Pandectes Français*, Vol. 6, 25fr.

## Fine Art and Archaeology.

- Heyden (A. v.): *Die Tracht der Kulturvölker Europas vom Zeitalter Homers bis zum Beginne d. XIX. Jahrh.*, 3m. 20.  
 Junghändel (M.): *Die Baukunst Spaniens, Part 1*, 25m.  
 Ravaillon-Mollin (C.): *Les Manuscrits de Leonardo de Vinci*, Vol. 4, 150fr.

## History and Biography.

- Bapat (E.): *Les Mariages de Jacques V.*, 7fr.  
 Eli Balkan. *Jahre: Erinnerungen e. Preuss. Officiers*, 10m.  
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 Gregorovius (F.): *Geschichte der Stadt Athen im Mittelalter*, 2 vols. 20m.  
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 Krieg (Der) von 1570-1, dargestellt v. Mitkämpfern, Vols. 4 und 5, 4m.  
 Luther (F.): *Rom u. Ravenna bis zum 9. Jahrh.*, 2m.  
 Petit (J. A.): *Histoire Contemporaine de la France*, Vol. 12, 6fr.  
 Ribbe (C. de): *Une Grande Dame au Temps de Louis XIV.*, 3fr. 50.

## Philology.

- Inventio Sancte Crucis, Actorum Cyriaci, Pars I., conlegit A. Holder, 2m. 80.  
 Kammer (E.): *E. Aesthetischer Kommentar zur Ilias*, 4m.  
 Schweizerisches Idiotikon, Part 15, 2m.

## General Literature.

- Coppée (F.): *Henriette*, 3fr. 50.  
 Laprade (V. de): *Les Voix du Silence*, 6fr.  
 Bizard (J.): *Contes à mon Singe*, 3fr. 50.  
 Schuré (E.): *Les Grands Initiés*, 7fr. 50.

## CHATTERTON MANUSCRIPTS.

Clifton, June 24, 1889.

It is gratifying to learn from Mr. C. G. Crump's communication (June 8th) that the two Chatterton-Rowley parchments so frequently asserted to be lost are still extant. Mr. Crump says:—

"Chatterton certainly gave them to Dr. Barrett, from whom in some manner, which I have not been able to ascertain, they came into Lord Dacre's hands. He appears to have lent them to Bishop Percy, who in turn lent them to Sir Robert Chambers, who, perhaps in the confusion of his departure to India, seems to have neglected to return them. From him they passed through Archdeacon Nares into the hands of the present owner, Mr. W. R. Smith."

The smaller MS. described by Mr. Crump, containing the 'Songe to Ælla,' was the first of the reputed 'originals' which William Barrett obtained from Chatterton (Bryant's 'Observations upon the Poems of Rowley,' 1781, p. 557). Warton's account of the MS. in question ('History of English Poetry,' ii., 1778, 154) was derived from the information of "an ingenious critic and intelligent antiquary," who had examined the "original." "This parchment," Warton adds, "has since been unfortunately lost."

The larger MS. is evidently Rowley's "Yellow Rolle" (Bryant's 'Observations,' p. 571). Besides "The ancient form of money," mentioned by Mr. Crump, it contained "England's Glorie revyved in Maystre Canynge, beyinge some Accounte of hys Cabynet of Auntyaunte Monumentes," printed in Barrett's 'History of Bristol,' pp. 44-5, and in Southey and Cottle's edition of Chatterton, iii. 279-84. "The Yellow Rolle," Dean Milles says, "was lent, with the 'Song to Ella,' by Mr. Barrett to a friend, and is lost" ('Poems by Thomas Rowley,' 4to., 1782, p. 439).

The loss of these Rowley parchments was mourned over by Barrett, Thomas Eagles (*Notes and Queries*, 2nd S. iv. 264, "Rowley's Ghost" to Bp. Percy and Thos. Warton), Dr. Glynn, and other Rowleians, but by none of them more than by George Catcott. In 1795 J. Cooper Walker, the author of 'Historical Memoirs of the Irish Bards,' called on Catcott at the Bristol Library, where he was sub-librarian, and among some papers relating to Chatterton which Catcott showed him he "observed a letter which seemed to reflect" on Bishop Percy. "Jealous of the honour" of his friend, Mr. Walker determined on an investigation of the matter, and on April 10th, 1797, wrote to Catcott:—

"I shall now, Sir, beg leave to trouble you with the result of this enquiry.....In a letter of Sir Robert Chambers (now one of the judges in India) to Dr. Percy, Bishop of Dromore, dated Calcutta, November 9th, 1789, he thus acknowledges his having received from the Bishop the supposed specimens of Rowley's writing, and having been the cause of their miscarriage. These specimens Dr. Percy had received at Alnwick Castle, in Northumberland, from Lord Dacre by the post, but having come in the mail with wet newspapers, he was afraid the writing, which was faint, and not very legible, if returned in the same manner, would be injured, and therefore he rather chose to return the specimens by the private, and as he thought safer, conveyance of his friend, Sir Robert Chambers, who undertook to deliver them himself into Lord Dacre's hands on his arrival in London, whither he was going in order to embark for India, in September, 1773. To Lord Dacre the same had been entrusted by Mr. Barrett, and to him they ought to have been returned. But to the Bishop's great mortification and disappointment, Sir Robert Chambers never delivered the packet, and gives the following account of the failure"—

which simply offers three "vague conjectures" as to the disappearance of the packet: that it was possibly stolen, or carried away from his chambers in the Temple, or lost at sea.

The above is from a transcript of Walker's letter in the handwriting of the recipient, Catcott. The latter says:—

"The two very valuable original MSS. Dr. Percy, now Bishop of Dromore, entrusted to the care of Mr. Justice Chambers were the 'Songe to Ælla' and the 'yellow Rolle.' They were never returned,"

When in London, and before he went to India (in 1774), Mr. Justice Chambers's "opinion was that in packing up his books at Newcastle-upon-Tyne (where his mother lived), he had stuck the parchments between the leaves of some great book, in which it [sic] was unfortunately packed up, &c." This was the constant unvaried account which he gave to Bishop Percy, and to the Honourable Daines Barrington, who went to inquire for the parchments "at the anxious desire of the Bishop; and to William Graves, Esq., Master in Chancery, who was employed by Lord Dacre to wait on Mr. Chambers with the same inquiry from his lordship" (Bishop Percy to T. J. Mathias in Nichols's 'Illustrations of Literary History of the Eighteenth Century,' viii. 212-13).

The 'Songe to Ælla,' with 'Verses to Lydgate' and 'Lydgate's Answer,' Tyrwhitt printed from a copy in Catcott's handwriting. He afterwards collated his text with a copy made by Barrett from the original MS., and gives the various readings in that and in one in Chatterton's handwriting ('Rowley Poems,' 1777, pp. 23-27, xvi, and note). The latter is now in the British Museum, Ad. MS. 5766, B. 5, 6, 7. The "Yellow Rolle," the size of which is given by Mr. Crump, is remarkable as being the largest of the MSS. Chatterton professed to have obtained from Redcliff Church. The largest Chatterton parchment in the British Museum is the "Purple Rolle," of which a facsimile is given in the first volume of the Cambridge edition of Chatterton's poetical works, but there wrongly entitled the "Yellow Rolle."

WILLIAM GEORGE.

EDWARD FITZGERALD.

July 1, 1889.

ALLOW me to correct a statement made by me in sheer ignorance, in an article on 'Edward Fitzgerald' published to-day in the *Fortnightly Review*. There was, though I am but just become aware of it, an edition of the 'Salaman and Absal' so early as 1856 (London, J. W. Parker & Son, West Strand, MDCCCLVI.).

If I could bring myself to find any fault with Mr. Aldis Wright as an editor, it would be for not obliging us with a page of bibliography at the close of his third volume. How is a poor critic to find his way unaided among a set of opuscles so rare and so coy as the pamphlets of FitzGerald?

EDMUND GOSSE.

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June 10, 1889.

SOME time since, acting upon the advice of a friend, I entered into correspondence with a firm of publishers in New Jersey, U.S., with reference to a novel that I had recently published, and which I was advised to get taken up in America. The firm with whom I entered into correspondence upon this subject approved the novel, but coolly informed me that they would not give remuneration, adding that owing to the state of the international law of copyright, or rather should I say the want of it, they intended taking the work in question whether I objected or not. Of course I could do nothing to prevent their doing this; and when they offered to forward proofs for my satisfaction (provided I gave them the exclusive right to publish as far as I was able), and promised a certain number of copies, and also to engage a first-class artist to execute the illustrations, I felt that "half a loaf is better than no bread," and accepted the inevitable.

I afterwards was requested to forward a bound copy of the English edition of the work for their guidance, and remittance was promised per return of mail. I have received no remittance, although the book was sent months ago, and scarcely more than one sheet of the work in proof, and, notwithstanding the fact that I have written these literary pirates pretty sharply, have not been favoured with a reply.

One is almost tempted to characterize such a



case as this more strongly than that of dishonesty.

CLIVE HOLLAND.

#### THE AUTUMN PUBLISHING SEASON.

THE Delegates of the Clarendon Press have the following works ready for early publication: An edition, with notes for students, of 'Terullian's Apology,' by Mr. T. H. Bindley, of Merton College; 'Selections from Burns,' by Mr. J. Logie Robertson (uniform with 'Selections from Clarendon' just published);—and Mr. Oliver Applin's 'Birds of Oxfordshire.' In mathematics they will issue shortly the second volume, treating of electro-dynamics, of Messrs. Watson and Burbury's 'Mathematical Theory of Electricity and Magnetism,'—and a new edition of the fourth volume, on the 'Dynamics of Material Systems' (which has long been out of print), of Prof. Bartholomew Price's 'Treatise on Infinitesimal Calculus.' A school edition of Scott's 'Marmion,' by Mr. Thomas Bayne, is nearly ready.

#### HARRIET SHELLEY'S LETTERS.

THE letters of Harriet Shelley to Catherine Nugent, published in the New York *Nation* for the 6th and 13th of June, 1889, form an important body of evidence as to the kind of person that Shelley's first wife was and the character of the relations which existed between the young couple. The letters were spread over almost three years, and they show an unbroken friendship on the part of the young wife towards the middle-aged spinster, and a friendship gradually deepening into affection. The earlier letters convey the impression that Harriet fancied herself a republican simply because she had married one, and that her enthusiasm for Catherine Nugent arose from Shelley's; but this impression gradually dies out as we find Harriet recounting to this little Irish seamstress and philanthropist one after another of the awakenings undergone by the young married couple in regard to the various people with whom they came in contact; and at last Harriet's own sad awakening from her two years' dream of domestic happiness is revealed to the same friend, to whom she still clings affectionately. That she was capable of warmth and constancy is evident; that she passed two years of happiness with Shelley she told Catherine Nugent in unmistakable terms before the cloud had arisen; and when the storm burst that destroyed that happiness she gave the same friend her version of the affair in equally unmistakable terms. She thought Shelley wholly changed in character, and blamed Mary Godwin for artfully contriving the disunion of the poet and his wife. The whole series of letters, happy and unhappy, presents a pleasing portrait of Harriet, artlessly drawn by her own hand, and giving an impression of frankness and genuineness. The impression may perhaps be erroneous, or Harriet may have been mistaken in her views about Shelley and Mary; but it will be very difficult to convince those who regard Shelley as the aggressor that the young wife who wrote these letters had any reason to deem herself wanting in her duty and affection towards him. As to the genuineness of the letters there can be hardly any doubt; the internal evidence is extremely strong, but it is unfortunate that they are published from transcripts only, and that Mr. Alfred Webb, who contributes them to the *Nation*, thinks the originals have probably been destroyed.

#### SALES.

MESSRS. SOTHEY, WILKINSON & HODGE sold the Burton Constable collection of manuscripts on the 24th ult. and two following days. For some reason, which is difficult to discover, the collection had acquired celebrity, and consequently great monetary value was attached to it. Disappointment was generally felt when the

catalogue was issued at the uninteresting nature of the greater part of the collection, and the total realized by the sale (1,618*l.* 2*s.*) shows that there were but few really valuable lots in it. These sold very well, and were mostly bought by amateurs. The following prices are some of the highest reached: Bevis de Hamtone le Chivalier, an unpublished old French romance, 25*l.* A Bible in Latin, on vellum, of the twelfth century, illuminated in the Anglo-Norman style, but much injured through damp, 27*l.* A Collection of Manuscripts relating to Yorkshire, from 1066 to 1760, 215*l.* A volume of Latin works, translated into English by Richard Misyn, Carmelite Prior of Lincoln in the fifteenth century, 90*l.* Romans du Conte d'Anjou, in old French and illuminated, 60*l.* Sir Ralph Sadler's State Papers and Documents, 4 vols., dating from 1559 to 1584, 405*l.* Confession of Faith of the Kirk of Scotland, signed by Charles II. on his coronation, 135*l.*

The same auctioneers sold the Burton Constable library of printed books on June 27th and two following days. The following are some of the higher prices realized: Blomefield's Norfolk, 5 vols., 1739-75 (imperfect), 34*l.* Grævii et Gronovii Thesaurus Antiquitatum, 70 vols., 1694-1725, 26*l.* 10*s.* Horæ B. Mariæ V. ad legitimâ Sarisburiensis, 1511, 50*l.* Missale ad Usam Insignis Ecclesiæ Sarisburiensis, 1555, 18*l.* 15*s.* Prymer in Englyshe after the Use of Salisbury, 1538, 15*l.* 10*s.* Purchas His Pilgrimes, 1625-26 (imperfect), 38*l.* Shakspeare's Works, third edition, 1663 (imperfect), 45*l.* Wilkins, Concilia M. Britannicæ et Hibernicæ, 4 vols., 1737, 24*l.* Total realized by the sale, 1,475*l.* 8*s.* 6*d.*

#### Literary Gossip.

LORD TENNYSON, whose restoration to health may now be termed complete, hopes to have his new volume ready for publication in the autumn. It will not consist of one sustained poem, but of a number of short pieces, on the perfecting of which the Laureate is now busily engaged.

MR. WILKIE COLLINS became seriously ill on Sunday morning last; but recent reports speak most favourably, we are glad to say, of his progress towards recovery. We understand that his new story is nearly finished.

MR. W. ALLINGHAM was unfortunately thrown from his horse when out riding last autumn, and the injuries he received entailed a good deal of suffering. Mr. Allingham underwent an operation in the beginning of June, and his numerous friends will be pleased to hear that he is making rapid progress towards a complete recovery.

MRS. FRANCES HODGSON BURNETT, who has just arrived in London, has undertaken, on behalf of the Associated Literary Press, to edit a "Youths' Department," which will appear simultaneously in several of the larger newspapers in England and America. Among the early contributors will be Mr. Bret Harte, Mr. Lang, Lord Wolseley, and Sir Robert Ball.

MESSRS. LONGMAN & Co. will publish Mr. Val Prinsep's novel which we announced a fortnight ago.

CANON MACCOLL has in the press a volume of lectures on the Nicene Creed, which he delivered on weekdays at Ripon Cathedral during his term of residence last spring. The book will be published in the course of the next fortnight by Messrs. Rivington.

A SMALL collection of memorial records of the late Prof. Sheldon Amos has been privately printed for circulation amongst his

friends. The writers include Sir Roland Wilson, Mr. C. E. Maurice, and Mr. Lewis Morris. Though the book is not intended for publication, it may perhaps be legitimately mentioned here as having assumed the permanent form of a printed volume.

THE new home of St. Paul's School is about to clothe itself with some of the ancient glories of Dean Colet's venerable foundation. The governors have resolved to place on the walls of the corridors a series of tablets in *faience*, bearing in raised letters the names of all the Paulines who during the past 380 years have won distinction for the school at the universities or in after life. The long list will end (so far as the present year is concerned) with a Senior Wrangler, two Senior Classics, and a first in Natural Science.

MR. HUME BROWN, who is editing Buchanan's vernacular writings for the Scottish Text Society, is about to send to the press the 'Life of George Buchanan, Humanist and Reformer,' on which he has been engaged for the last four years. As the last biography of Buchanan appeared in 1817, and materials now exist for a complete restatement of his career, a new life of the great Scottish scholar is at present a desideratum.

MR. OSCAR BROWNING is writing a life of George Eliot for Mr. Walter Scott's "Great Writers" series.

THE fourth volume of 'Chambers's Encyclopædia' will be published in September. We may mention some of the principal articles. Prof. F. B. Jevons writes on Dionysus and Euripides; Messrs. D. and T. Stevenson on Dock; Mr. Henry Jones ("Cavendish") on Dominoes, Euchre; and the Rev. T. F. Threlton Dyer on Dragon, Doll, Fairies. Drama, Dryden, Flaubert will be treated of by Mr. George Saintsbury; Drayton, by Mr. A. H. Bullen; Druidism, by Prof. Rhys; Druses, by the late Laurence Oliphant; Duelling, by Mr. Percy Fitzgerald; Lord Dufferin, by Mr. Lloyd C. Sanders; Dumas, by Mr. W. E. Henley; Dynamo-Electric Machine, Electric Light, and Railway, by Prof. J. A. Ewing; Etruria, by Canon Isaac Taylor; Earthquake, Europe (Geology of), Fossil, &c., by Prof. James Geikie; Ecuador, by Mr. Whympster; Education, by Dr. J. G. Fitch; Egypt, Edfu, Embalming, &c., by Mr. Stanley Lane-Poole; Electricity, by Prof. Knott; George Eliot, by Mr. R. H. Hutton; Emerson, by Dr. Oliver Wendell Holmes; History of England, by the Rev. J. F. Bright, D.D.; Church of England, by Dr. R. F. Littledale; English Language, by Mr. Sweet; English Literature, by Prof. Henry Morley; Eskimo, by Dr. H. Rink; Ethics, by Prof. W. R. Sorley; Ethiopia, by the Rev. Prof. A. B. Davidson; Ethnology, by Prof. A. H. Keane; and Evolution, by Prof. Patrick Geddes. The article on Exmoor is revised by Mr. R. D. Blackmore. Mr. J. E. Harting contributes the article on Falconry; Mr. D. McLennan that on Family; Mrs. Fawcett writes the notice of Prof. Fawcett; Mr. Austin Dobson discourses on Fielding; Dr. Joseph Anderson on Flint Implements; and Capt. Shaw on Fire Brigades. Force is assigned to Prof. P. G. Tait; Fox-Hunting to Mr. W. C. A. Blew; France (Geographical and Statistical)

to Prince Kropotkin and M. Élisée Reclus; France (Historical, Language, and Literature) to Mr. F. F. Roget; Sir Philip Francis to Mr. Fraser Rae; Benjamin Franklin to the Hon. John Bigelow; Free Trade to Prof. J. S. Nicholson; and Friendly Societies to the Rev. J. Frome Wilkinson.

THE Incorporated Society of Authors dined with much success on Wednesday evening, the Earl of Pembroke presiding. At least one publisher was present, and he was not molested. The most amusing speech was that of Mr. Sala, who spoke with his usual vigour. Mr. Besant excited a good deal of mirth by his account of the correspondence which lately passed between the Society and the First Lord of the Treasury.

MR. SMITH, it seems, in writing to Mr. Wilkie Collins respecting a petition for a pension for the widow of a novelist, asserted that "there are regulations against the grant of pensions to the writers of novels (unless historical) or their widows." Mr. Collins, naturally astonished at this declaration of the First Lord, forwarded the letter to the Society of Authors; and Mr. Besant wrote asking for a copy of these regulations, and pointing out that several pensions had been granted to novelists who had not written historical novels. Mr. Smith, or his secretary, was obliged to admit this, but refused a copy of the regulations, and declared that "the object which the distributors of the Fund have kept steadily in view of recent years is to award pensions to those whose works are of a scientific and technical character." Mr. Besant replied, pointing out that such a regulation quite perverted the resolution of 1837, and that as late as last year the First Lord had given a pension to an unhistorical novelist. Mr. Smith, being thus routed, wisely declined to continue the discussion; but one cannot help wondering what would be the present position of his firm if their bookstalls had been confined to historical novels and works of a scientific and technical character.

The scheme of developing at University College and King's the study of Oriental languages, which Sir F. Abel has broached on behalf of the Imperial Institute, is good so far as it goes. Had the City Companies, instead of wasting their money on a big ugly building at South Kensington, endowed the technical departments of the two colleges, they would have done more real service to technical education than they have, and at a less cost. Besides, if the Teaching University of London is ever to come into being it seems likely that the colleges must agree to a division of the work of teaching. The present system of rival professors involves serious waste of power. But the circular Sir F. Abel has issued is quite silent on one important point—the amount of endowment the Institute is prepared to provide. It is obvious that such classes as those proposed will never, in our time, become self-supporting, and the eminent men whose services have been enlisted cannot be expected to teach gratuitously. The colleges have no money to spare. Obviously the Imperial Institute must be the paymaster.

MR. MAXWELL LYTE has introduced the electric light at the Record Office.

MR. PEACH, who has written much about Bath, is going to bring out a history of the neighbouring parish of Swainswick, the birthplace of William Prynne.

THE six days' sale of the library of Mr. J. Eglington Bailey was brought to a conclusion on Saturday last, the sum realized being about 2,500*l*. A copy of the Chetham Society's publications produced 33*l*. 17*s*.; *Notes and Queries*, 1849–85, 27*l*.; Drayton's 'Polyolbion,' 17*l*. 5*s*.; Whitaker's 'Richmondshire,' 17*l*. 10*s*.; and the rare little book 'Village Coquettes,' a comic opera, 7*l*.

THE death is announced, after a long illness, of Canon Cook, of Exeter, the editor of the 'Speaker's Commentary.' Canon Cook, who obtained a first class in the Classical Tripos of 1828, did not take orders for several years afterwards. He was for a considerable time an inspector of schools. He was subsequently Preacher at Lincoln's Inn, and was made a Canon of Exeter in 1864. He was a learned, pious man, and a sound scholar of an old-fashioned type, but, as his last publication, 'The Origin of Religion and Language,' showed, he quite failed to keep abreast of modern philology. As a Biblical commentator, too, he was rigidly, one may say indefensibly, conservative.

BARON KERVYN DE LETTENHOVE, President of the Royal Commission of History of Belgium, will shortly publish a work on the trial and execution of Mary, Queen of Scots, wherein much of the history of those events will, it is said, be presented in a new aspect. Original documents in English archives have been largely laid under contribution.

MISS L. E. YOUNG will shortly publish the first of a series of books for the young called "The Happy Reader." It is intended to combine systematic teaching with the attraction of a play-book. The first volume deals only with regular words formed with the short sound of the vowel. Each lesson is accompanied by a full-page picture in which every word is illustrated, the name words occurring again and again in different connexions.

MR. J. S. FARMER, the compiler of 'Americanisms, Old and New,' is writing a dictionary of 'Slang and its Analogues, Past and Present.' This work is an attempt to deal comprehensively, on scientific and historical principles, with the quaint and motley army of words, phrases, and turns of expression generically known as slang, using that word in its widest popular sense. Wherever possible, the history of instances will be traced; copious explanatory annotations concerning usage and etymology will accompany the text, the whole being illustrated by examples chronologically arranged.

THE July number of the *English Historical Review* will contain the following articles:— 'The War of 1870–1: after Sedan,' by Judge O'Connor Morris; 'Recent Criticisms upon the Life of Savonarola,' by Mr. Edward Armstrong; 'The Battle of Towton,' by Prof. Cyril Ransome; 'The Republic of Gersau,' by the Rev. W. A. B. Coolidge; and 'The Lords of Chios,' by Mr. J. Theodore Bent.

MR. JENKINSON has met with an opponent in the contest for the vacant post of University Librarian at Cambridge in the person of the well-known Mr. J. W. Clark.

ONE of the subjects which will be discussed at the forthcoming congress of folklorists at Paris is that of classification and analysis, which the English society has been so busy upon for the past few years. It is to be hoped that a common plan will be adopted, so that each country may work upon the same lines. In the mean time it must not be forgotten that the English system has been in use for some years, and has been found to work well, notably in Capt. Temple's admirable analysis of his (Indian) 'Wideawake Stories.'

THE *Sun*, hitherto published by Messrs. Nisbet & Co., will in future be issued by Mr. Gardner, of Paisley and London. In the volume beginning in October the opening chapters of Dr. George Mac Donald's new story will appear.

THE most interesting Parliamentary Papers of the week are East India, Correspondence relating to Mr. Crawford (3*s*. 2*d*.); Western Australia, Correspondence respecting the Proposed Introduction of Responsible Government (1*s*. 3*d*.); Civil Establishments Commission, Third Report (2*d*.); Return relating to Revising Barristers (2*d*.); Return showing Number of Electors on the Register in each Parliamentary Constituency (2*d*.); Patents, Designs, and Trade Marks Act, 1888, Register of Patent Agents' Rules, 1889 (1*d*.); Education, Thirty-sixth Annual Report of the Science and Art Department (1*s*. 5*d*.); Commercial, No. 19, 1889, Papers respecting the International Convention on Labour in Factories to be held in Berne (1*d*.); and Consular Reports—France, Trade of Nantes (2*d*.); Trade of Algeria (1*d*.); Trade of Nice (1*d*.); Egypt, Trade of Suakim (1*d*.); Turkey, Trade of Trebizond (1*d*.); Trade of Portugal (2*d*.); United States, Trade of New York (2*d*.); Turkey, Trade of Baghdad (1*d*.); Austria-Hungary, Trade of Fiume (1*d*.); Morocco, Trade of Mogador (2*d*.); Argentine Republic, Finances (2*d*.); United States, Trade of San Francisco (3*d*.); Japan, Trade of Yokohama (1*d*.); Austria-Hungary, Summary of Report of the Chief Inspector of Factories in Hungary (1*d*.).

## SCIENCE

### SCHOOL-BOOKS.

A *Treatise on Spherical Trigonometry and its Application to Geodesy and Astronomy*. By John Casey, LL.D., F.R.S. (Dublin, Hodges, Figgis & Co.; London, Longmans & Co.)—Mr. Casey has managed to compress a considerable amount of new and useful matter into a comparatively small compass—160 pages. Much of this is confessedly derived from French and German sources; but there are also several elegant propositions which are the author's own. Exercises and examples are sufficiently numerous. Though small, the book will meet the requirements of most students.

A *Treatise on Trigonometry*. By W. E. Johnson, M.A. (Macmillan & Co.)—This book differs considerably in its arrangement from the generality of text-books. It is divided into two parts, in the first of which prominence is given to geometrical application and methods, and in the second to analytical developments. In both parts the author has made free use of modern discoveries. A particularly interesting chapter is the last, which treats of vectors and the interpretation of imaginary quantities. The connexion between these and Hamilton's great



discovery of quaternions is briefly indicated. Though the book starts from the first principles of trigonometry, it is hardly suitable for beginners; but it is an excellent work for more advanced students who wish both to revise the knowledge which they have already acquired and to extend its boundaries.

**Statics for Beginners.** By John Greaves, M.A. (Macmillan & Co.).—We think the author has acted wisely in departing from the principle on which he founded his 'Elementary Statics,' which, though it has many advantages, is rather a hard nut for beginners. The present manual is a useful and clearly written work on the ordinary lines.

**Elementary Synthetic Geometry of the Point, Line, and Circle in the Plane.** By N. F. Dupuis, M.A., F.R.S.C. (Macmillan & Co.).—This work contains some interesting and suggestive matter; but we fear that its arrangement and treatment will not recommend it as a text-book to the generality of teachers who have examinations to think of. Yet it is a book from which they might obtain many useful hints.

**The Laws of Motion: an Elementary Treatise on Dynamics.** By W. H. Lavery, M.A. (Rivingtons).—This is not a formal text-book on dynamics, but rather an attempt to clear away some obscurities in the text-books in common use. The obscurities pointed out are undoubtedly stumbling-blocks in the path of beginners, and Mr. Lavery's efforts to remove them have been fairly successful. The author deals especially with definitions and with the enunciations of the laws of motion. As a useful "companion" to the regular text-books his work will be welcomed by many teachers and students. The numerous examples given for practice add much to the utility of the work.

**Analytical Geometry of the Straight Line and Circle.** By D. Munn, F.R.S.E. (Rivingtons).—Considering that this work of 260 pages treats only of the straight line and circle, and omits all discussion of trilinear, tangential, and even of polar co-ordinates, we think it a needlessly long introduction to analytical geometry. Except this we have little to say. Mr. Munn gives nothing new; but his book is well arranged and clearly written.

#### SOCIETIES.

**GEOLOGICAL.**—June 19.—Prof. J. W. Judd, V.P., in the chair.—Lieut.-Col. Birkett, Messrs. J. E. Carne, J. S. Crawford, and J. T. Day were elected Fellows; and Prof. A. Stoppani, of Florence, and M. R. D. M. Verbeek, of Java, Foreign Correspondents of the Society.—The following communications were read: 'On Tachylite from Victoria Park, Whiteinch, near Glasgow,' by Mr. Frank Rutley; 'The Descent of Soninia and of Hammatoceras,' by Mr. S. S. Buckman; 'Notes on the Bagshot Beds and their Stratigraphy,' by Mr. H. G. Lyons; 'Description of some New Species of Carboniferous Gasteropoda,' by Miss J. Donald, communicated by Mr. J. G. Goodchild; and 'Cystechinus crassus, a New Species from the Radiolarian Marls of Barbadoes, and the Evidence it affords as to the Age and Origin of those Deposits,' by Mr. J. W. Gregory.—This was the closing meeting of the session.

**STATISTICAL.**—June 27.—Annual General Meeting.—Dr. T. G. Balfour, President, in the chair.—The report of the Council, the financial statements of the treasurer, and the report of the auditors, showing the continued progress of the Society, were taken as read.—The deaths of Mr. F. Purdy, the Rev. E. W. Edgell, and Mr. R. Valpy are specially referred to in the report.—The under-mentioned were elected to be the President, Council, and officers for the ensuing year: President, Dr. T. G. Balfour; Council, A. H. D. Acland, Sir G. Baden-Powell, A. E. Bateman, C. Booth, E. H. Carbutt, J. O. Chadwick, Hyde Clarke, Major P. G. Craigie, Prof. F. Y. Edgeworth, T. H. Elliott, Prof. H. S. Foxwell, F. B. Garnett, R. Hamilton, F. Hendriks, N. A. Humphreys, F. H. Janson, J. S. Jeans, C. M. Kennedy, Dr. R. Lawson, G. B. Longstaff, J. B. Martin, R. B. Martin, Dr. F. J. Mouat, Dr. W. Ogle, H. D. Pochin, F. S. Powell, R. Price-Williams, the Earl of Rosebery, E. G. Ravenstein, and Dr. E. Senton; Treasurer, R. B. Martin; Secretaries, J. B.

Martin, A. E. Bateman, and Major P. G. Craigie; Foreign Secretary, J. B. Martin.

**ROYAL INSTITUTION.**—July 1.—Mr. W. Crookes, V.P., in the chair.—Messrs. R. K. Gray, J. Mactear, W. J. Russell, and J. M. Small were elected Members.—Sir J. Crichton-Browne was elected Treasurer in the room of Mr. H. Pollock, deceased.

**SHORTHAND.**—June 29.—Annual Meeting.—Mr. E. Pocknell, Past-President, in the chair, in the absence of the President.—The report presented was a very favourable one both in regard to number of members and finances. The total number of members is 235, of whom 123 reside in London, 55 in the country, and 39 in foreign countries; of the balance, 18, the addresses are unknown. The resignations during the year were 21, and there were 2 deaths; but the new elections had been 37, thus increasing the roll by 14.—The Chairman congratulated the members on the condition of the Society, especially considering that some well-known members had chosen to withdraw owing to the proceedings at the previous annual meeting.—The report was unanimously adopted without discussion.—Mr. J. G. Petrie was re-elected President, and the other chief officers were also re-elected.

#### MEETINGS FOR THE ENSUING WEEK.

Mon. Geographical, 8½.—An Exploring Expedition to the Louisiana and D'Entrecasteaux Islands, Mr. E. H. Thomson.  
Tues. Horticultural, 11.—Fruit and Floral Committee.  
Sat. Botanic, 8½.—Election of Fellows.

#### Science Gossip.

A FAINT comet was discovered by Mr. Barnard at the Lick Observatory, California, on the morning of the 24th ult. It was at the time nearly in a straight line between  $\beta$  and  $\gamma$  Andromedæ, moving towards the latter.

A SECOND edition of 'Hospital Construction and Management,' by Dr. F. J. Mouat, F.R.C.S., and Mr. H. Saxon Snell, F.R.I.B.A., will shortly be published by Messrs. J. & A. Churchill. It will contain additional matter in the shape of articles on the construction of circular hospital wards, illustrated by woodcuts; on anemometers used in testing the ventilation of hospital wards; and on the counterbalancing advantages of gas and electric lighting at infirmaries.

#### FINE ARTS

**ROYAL SOCIETY OF PAINTERS IN WATER COLOURS.**—The HUNDRED AND ELEVENTH EXHIBITION IS NOW OPEN, 5, Pall Mall East, from 10 till 6.—Admission, 1s.; Illustrated Catalogue, 1s. ALFRED D. FRIPP, R.W.S., Secretary.

**THE NEW GALLERY, REGENT STREET.**—SUMMER EXHIBITION NOW OPEN, 9 till 7.—Admission, 1s.

'THE VALE OF TEARS'—DORR'S LAST GREAT PICTURE, completed a few days before he died, NOW ON VIEW at the Doré Gallery, 35, New Bond Street, with 'Christ leaving the Forerunner,' 'Christ's Entry into Jerusalem,' 'The Dream of Pilate's Wife,' and his other great Pictures. From 10 to 6 Daily.—Admission, 1s.

*Jahrbuch der Königlich Preussischen Kunstsammlungen.* Vol. IX. (Berlin, Grote.)

THE principal division in the Prussian year-book for 1888 concerning the royal art collections deals with the results of the excavations at Pergamus between 1883 and 1886. A general report of the operations is made by Dr. Carl Humann, and is followed by Dr. Richard Bohn's detailed account of various architectural discoveries. These he classes in three groups: those relating to the Capitol, or highest part of the hill on which the city was built; those made in the theatre and on the great terrace; and those connected with the market-place. An excellent plan enables the reader to follow out all recent work in minute detail, and shows the relative positions on the high ground of the Trajaneum, dedicated (it is inferred from an inscription found not far from the temple) to Zeus Philius and Trajan; of the shrine of Athena; and of the palace which, even as at Alexandria, stood in close connexion with the great

library. These buildings, as viewed from the south-west, crowned the heights, and below them, on a lower level, we see in the picturesque elevation which accompanies the text the Temple of Julia on the north-west, whilst directly below are ranged the Temple of Caracalla, the theatre, and the magnificent terrace which carries the eye along till it rests on the Dionysius temple, the foundations of which have been recently laid bare in the market-place; these buildings are, in their turn, linked to those on the height above by the smoking altar of Zeus Soter. Amongst the most important inscriptions which have been discovered, besides the names of one or two new giants and fragments interesting in relation to forms of Greek dialect, are several of some historical value, such as one setting forth the conditions attached to a contract between certain mercenaries and their employer, which, Dr. Fränkel tells us, establishes the fact that Eumenes I., himself the son of a Eumenes, was adopted by his father's brother Philotaurus, the founder of the dynasty of Pergamus—a point of which Diogenes Laertius was possibly aware.

If there are no other articles of equal importance with those devoted to the results of the excavations at Pergamus, there are a few which may be described as of almost general interest. Dr. Seidel comes as near being entertaining as is permissible in a work of this class when he treats of Frederick the Great and his love of the fine arts when he was as yet but the Crown Prince. He suggests, indeed, that Frederick's life and surroundings at Rheinsberg were the perfect realization of an Arcadia by Watteau, and it is amusing to compare his account of the palace erected by Knobelsdorf, and dedicated by the inscription "Fredericus Tranquillitati," with the description given by Dr. Thode of that other palace, Villa Monte Imperiale, the country house of the Dukes of Urbino near Pesaro, which was built in the holiday time of the Renaissance by Girolamo Genga at the commands of Eleonora Gonzaga, as a place of rest for her husband, Francesco Maria. The summer of their days was all too short: the villa was never completed; but the traveller finds its walls still blazoned with the frescoes of Raffaello dal Colle, of the brothers Dossi and Bronzino, and still keeping record of the name, and fame, and love of the duchess and her husband.

As usual, Dr. Bode is one of the chief contributors to the 'Jahrbuch.' He has a brief notice of Lippmann's publication of Rembrandt's drawings, and also continues his historical and critical studies of the various treasures in the Berlin Museum, such as the archaic statue of the Madonna (1199) by Presbyter Martinus, and the two remarkable busts of women by Desiderio Settignano and Francesco Laurana, all of which are admirably engraved in the text. Dr. Bode has made this class of subject so specially his own that it seems almost as if Dr. von Tschudi were trenching on another's ground in dealing with the fine coloured group by Benedetto da Majano, the reproduction of which is, perhaps, the gem of all the illustrations in the last year's series. An excellent account of Cosimo Tura by Dr. Venturi is completed by a much needed catalogue of his works, which has been

compiled by Dr. Harek; but it will not do to conclude our present notice without calling special attention to the fact that the little-known field of Portuguese art has been entered by Dr. Carl Justi. Portuguese painting in the sixteenth century, especially in its relations to the Flemish school, presents problems of great interest, and we can only regret that the facts and names with which Dr. Justi deals are so little known to the English public that it is impossible to treat of them here at that length which would alone make his conclusions intelligible to the reader.

#### THE MOUNDS OF BAHREIN.

ON the largest of the Bahrein Islands, a small group situated off the Arabian coast in the Persian Gulf, in former ages a vast necropolis was formed. Many thousands of large mounds containing tombs stretch for miles along the south-west side of the island; isolated groups of mounds occur in other parts of it; and there are also a few solitary mounds to be found on the adjacent islets.

Curious as to the history of these mounds, we commenced operations upon them last winter. Our attention was at once drawn to certain mounds larger than the others, situated at the northern corner of the great group, near the modern Arab village of Ali. The largest is about 50 feet in height, and the further you go from this nest of large mounds the smaller they become, until on the south-eastern edge of the necropolis, which covers many square miles and contains thousands of tombs, the graves are marked by mere heaps of stones.

Complete uncertainty exists as to the origin of these mounds and the people who constructed them. Herodotus gives us a tradition current in his day, that the Phœnicians lived on the shores of the Persian Gulf, peopling these islands (Herod. ii. 89). Strabo (xvi. iii. 4) brings further testimony to bear on the supposition that this was the original land of Punt, from which the Puni got their name, saying that two of these islets were called Tyros and Arados. (Pliny, however, calls it Tylos, which may be a mere error.) Ptolemy in his map places Gerrha, the mart of ancient Indian trade and the starting point for caravans on the great road across Arabia, just opposite, and accepts Strabo's and Pliny's names for the Bahrein Islands, calling them Tharo, Tylos or Tyros, and Arados, thereby tempting us to believe that these islands were the original home of the great mercantile race, and that here stood the mother cities of the great Phœnician colonies of Tyre and Arvad. This sums up all the classical information we have to help us.

Last February when on Bahrein we opened two of these mounds with the following results. We commenced with one of the largest mounds that had a rounded top, profiting by Major Durant's experience that those with flat tops contained tombs that had fallen in. Our first mound was 35 ft. in height, 76 ft. in diameter, and 152 paces in circumference. At a distance of several feet from most of the mounds are traces of an outer encircling wall. Similar to those found around certain Lydian tombs, this encircling wall is more marked around some of the smaller and presumably more recent tombs at the outer edge of the necropolis; but traces of its existence are apparent around all, except in cases where the mounds are very close together, and appear to have been surrounded by a wall common to several.

Our first operation was to remove the earth from the top, and for 15 ft. we dug with great difficulty through a sort of conglomerate earth almost as hard as cement, which could only be removed by small portions. At this depth this hard earth suddenly stopped, and we reached a layer of large loose stones free from soil, which

covered the immediate top of the tombs for 2 ft. Beneath these stones, and immediately on the top of the flat slabs forming the roofs of the tombs, had been placed palm leaves, which had become white and crumbly, assuming the flaky appearance of asbestos. Six very large slabs of rough unhewn stone lay on the top of the tombs, forming a roof; they were 6 ft. in length and 2 ft. 2 in. in depth.

The tomb itself was composed of two chambers, one over the other, and entered by a long passage, full of earth, 23 ft. in length, extending from the outer rim of the circle to the mouth of the tombs; the doors of the tombs were closed with large unhewn stones roughly put together, and the passage was walled in on either side by similar stones, diminishing in size as they ascended; outside the whole circle of the mound ran a wall of large stones 6 ft. in height.

On entering the upper chamber we found it full of debris, over the surface of which were heaped up countless bones of the jerboa, and it was difficult to imagine how these animals had succeeded in penetrating through the hard soil which covered the mound. The tomb was 30 ft. in length, and at the four corners were niches 2 ft. 10 in. in depth, the height of this chamber being 4 ft. 6 in. Amongst the earth which we cleared out of this chamber we found quantities of ivory, fragments of circular boxes, limbs, the hoof of a bull on a pedestal, fragments of utensils, and tablets with holes through, probably for suspension. Many of these fragments of ivory were inscribed with rough patterns, rosettes, circles, encircling chains, being apparently rude attempts at the wings of a bird, and the two straight lines so common on the fragments of ivory found at Kameiros and now in the British Museum. Many of the bits of ivory had been reduced to charcoal. The decorations on most of these portions of ivory bear a close resemblance to those on the Kameiros ivories, other ivories found in tombs up the Mediterranean of a recognized Phœnician origin, and more especially to the Assyrian ivories in the British Museum from Nimroud, said to be by Phœnician artists.

Again, there were many fragments of pottery, of two kinds, one coarse and unglazed, the other of a reddish speckled kind, with the handglaze found on the early pottery of Asia Minor. One fragment had been a portion of a jar with perforated holes closely akin to a specimen from Ialysos now in the British Museum. Furthermore, there were numerous fragments of ostrich shells, coloured and scratched with rough patterns in bands, similar to specimens that we have from Naukratis; also there were bits of copper utensils, and ornaments, and shells.

This upper chamber, the walls of which were very rough, contained no human bones, but the bones of a large animal, possibly a horse. The chamber immediately beneath was much more carefully constructed; it was of exactly the same length, but the height was 6 ft. 7 in., the passage was 4 in. wider, and the niches deeper. It was entirely coated on the sides, roof, and floor with a thick cement, in which all round, at intervals of 2 ft., were holes sloping inwards, the object of which was not at first obvious to us; but in the second tomb which we opened we found traces of wood in these holes, hence we came to the conclusion that these holes were constructed to hold poles for the support of drapery. The ground of this lower chamber was entirely covered with a thin brown earth of a fibrous nature, resembling snuff in its consistency; it was a foot in depth, and was evidently the remains of the drapery which had been hung on the poles, and the shrouds in which the Phœnicians wrapped their corpses prior to the use of coffins (Perrot, 'History of Art in Phœnicia'), for amongst this earth which we sifted we found human bones.

Evidently the method of burial was to place utensils and an animal belonging to the deceased in the upper chamber, and to reserve the

lower chamber for the corpse. For this double chamber our parallels curiously enough are all Phœnician. In the cemetery of Amrit many had two stories, and until Græco-Roman influence began to be felt the tombs were all rectangular, and the bodies imbedded in plaster to prevent decay prior to the introduction of the sarcophagus. A mound containing a tomb with one chamber over the other was found in Sardinia, and is given by Della Marmora, pt. ii. pl. x. p. 73, as of Phœnician origin. Here the tombs are conical, which would point to a later development of the same style of burial; and the elaboration of this double chamber may be suggested as the origin of the lofty and elegant sepulchral monuments which are seen in the Phœnician cemetery of Amrit. Originally, Phœnician tombs were hypogæa; but as Bahrein with its sandy desert soil offers no facility for this method of burial, the closely covered-in mound would be the most natural substitute.

The second tomb we opened was smaller, and of coarser construction, but confirmed in every respect the conclusions we had arrived at in opening the larger tomb; the upper chamber with its fragments of ivory and animal bones, the lower chambers coated with cement for the reception of the corpse, the passage, the encircling walls—in every detail it was the same. Thus we have two specimens of tombs, for parallels to which we look to the Mediterranean, containing ostrich eggs and ivories of a nature similar to those found in Greece and Italy. We can attribute the construction of these mounds to no other race than that which carried shells from the Persian Gulf, and deposited them at Kameiros, and distributed ivory and ostrich eggs over the coasts of the Mediterranean; and in concluding that the Bahrein Islands were the original home of this mercantile race, the land of the Puni, we are only confirming the statements of Herodotus, Strabo, and Pliny.

J. THEODORE BENT.

#### THE PICTURES AT THE PARIS EXHIBITION. (Second Notice.)

THE French department of the Decennial Exhibition is very rich in pictures. All the living artists of renown are represented at the Palais des Beaux-Arts. The modern school of landscape painting in particular is wonderfully complete. The greater number of these works had already been seen at the annual Salon during the last four or five years, but they now reappear under very different conditions and present a totally new aspect. Instead of being restricted to two pictures—which is the limit assigned by the regulations of the annual Salon—all the artists who were admitted to the Champ de Mars were allowed to send in ten pictures, and the best known of our painters—such as Bonnat, Benjamin Constant, Bouguereau, Jules Breton, Carolus Duran, Chartran, Clairin, Collin, Cormon, Delaunay, Duez, François, Gervex, Harpignies, Henner, Humbert, Laurens, Meissonier, Jules Lefebvre, Pelouse, Puvion de Chavannes, Rapin, Roll, Dagnan-Bouveret, Vollon, Yon, Zuber—have largely taken advantage of this liberality. The respective works of each of these masters cover one whole side of a room, and presented in this manner they powerfully attract the attention of the spectator. In presence of one of these collections of the works of the same artist one has a very distinct impression and a clear view of the *ensemble* of his talent, of his predominant qualities, and of his power of execution; but, on the other hand, one remarks that the painter, once in possession of the favour of the public, has frequently fallen into the habit of reproducing, almost without alteration, the pictures that had established his reputation. M. Harpignies's fine landscapes are an unvarying reproduction of the same site, of the same silhouettes of tall trees, and of the same effect of light. M. Yon for ever shows us the same heavily clouded sky. All M. Bouguereau's figures are repetitions of two or three primary



types, interpreted with the same grace and refinement, and painted in the same softened tones. M. Benjamin Constant exhibits a series of scenes of the harem which might be made into one picture by taking off their frames and placing the canvases side by side. Even masters whose personality is the most strongly marked, like Henner and Bonnat, scarcely vary their effects, which are generally obtained by the contrast between the flesh tints and the brownish-purple or brownish-red grounds against which they stand out. All the artists, in short, whose reputation is consecrated by time, confine themselves to the same range of favourite subjects, or make indefinite use of some method to which their hand has become accustomed. This does not lessen their merit, nor does it take away from the brilliancy of the Decennial Exhibition; but I must own that the interest and curiosity which a retrospective exhibition always excites are not completely satisfied; and I cannot attempt to describe the French department of painting without returning to the impressions which I had carried away from the Palais des Champs Élysées. At best I could only repeat my criticism of the Salon of 1889.

It is most interesting, however, to follow the progress of a few young painters, who manifest more life and movement in their works than their elders, and to whom the Salon has paid deserved homage this year, although they have not as yet given us the ripest fruits of their talent. Amongst others, M. Dagnan-Bouveret's nine pictures at the Decennial Exhibition enable us to compare his earliest works with the picture which received the Médaille d'Honneur at the last Salon. *La Bénédiction*, which appeared at the Salon of 1882, is a scene of popular life. Some peasants are gathered near a table around which the family and a few friends are going to seat themselves, while a bridegroom and bride are kneeling before their old parents and asking for their blessing. *La Vaccination*, which was exhibited in 1883, shows us some poor women holding their infants on their knees while a country doctor is vaccinating them. In the *Pardon* which is dated 1887 we find some of the Bretonnes whom the artist has studied again in his *Pardon* of 1889. These familiar scenes, taken from life and treated with great sincerity and simplicity, reveal all the qualities which impressed the public so forcibly this year. What appears to me to constitute the peculiar character of M. Dagnan's talent is the perfect balance of those qualities whose combination raises an artist to the first rank. This rare merit, which was noticeable in his earliest works, seems to have been more readily perceived by foreigners than by French amateurs. Of nine pictures exhibited at the Champ de Mars, two belong to Englishmen, one to a Russian, one to an American, another to the Munich Museum, and two to the Luxembourg Gallery. The remaining two are the property of the artist. M. Friant, to whom the *Prix du Salon* was awarded this year, is represented at the Exhibition by several good portraits. M. Lhermitte's fine pictures, *Le Vin*, *La Paye des Moissonneurs*, *La Moisson*, show that the artist is making constant progress—that he is gradually repudiating his uniform grey tones and harsh shadows, and giving proof of a true perception of a real life and of natural light.

A fact which deserves our special notice and mention is the complete transformation which the genius of M. Roll has undergone within the last few years. The Palais des Beaux-Arts at the Champ de Mars contains his *Grève des Mineurs*, which was exhibited in 1880 and was painted in the same manner as *L'Inondation*, of which I spoke in my article on the Centennial Exhibition. The composition of these pictures is powerful, and the drawing firm and bold; but the sky, the ground, and the figures are of an earthy, grimy colour, relieved only by strong shadows and by black spots, the presence of

which is perfectly unaccountable. All of a sudden the painter fell in love with that sunlight which hitherto had been excluded from his pictures, and he produced a series of studies painted in full light. One of these is a woman sitting on a wooden chair in her garden, turning her back to the public, half naked, and her torso bathed in crude light. On another canvas he represented a nude female figure standing near a bull. In both of these highly luminous pictures the glow of the flesh tints is brought out by a *repoussoir*. The mass of trees (whose dark green verges on black) in front of which the woman is seated, and the bull standing behind the naked woman, perform the same office as the lilac grounds of M. Bonnat's portraits and the reddish grounds of M. Henner's "académies." M. Roll has quite lately made another step forward. While he was washing his palette of its grimy colours he was also trying his hand at studies of full daylight. In 1888 he exhibited *La Fermière*, a peasant woman in a short petticoat, who is crossing an orchard and carrying a pailful of milk. The light which floods the whole scene is not due to any artifice, but is the result of sincere observation. But even these recent excellent works have been surpassed by the pictures exhibited by M. Roll in the Salon of 1889. F. DUVAL.

## SALES.

MESSES. CHRISTIE, MANSON & WOODS sold on the 22nd ult. the following pictures, from various collections: A. Cuypp, A Herdsman, with a dog and three cows, 168*l*. D. Van Delen, Interior of a Palace, with ladies and gentlemen seated at a repast, the figures by D. Hals, 252*l*. P. De Hooghe, Interior of a Hall, with a lady and gentleman in rich dresses, attended by a dog, 399*l*. L. De Jonge, A Manège, 152*l*. C. Pot, Interior of an Apartment, with two gentlemen, a lady, three children, and a dog, 220*l*. D. Teniers, A Village Festival, a party of twenty-four peasants, some dancing before an inn door, 273*l*. T. Crewick, Putney Bridge, 173*l*. W. Collins, Fishermen coming Ashore before Sunrise, 525*l*. G. Morland, Children playing at Soldiers, 735*l*. J. Opie, The Lovers, 462*l*. M. J. Mierovelt, William, Prince of Orange, whole length, 199*l*. Louisa de Coligny, daughter of the great admiral, and wife of William, Prince of Orange, 194*l*. Henry Frederick, Prince of Orange, son of the preceding, 194*l*. Prince Maurice of Nassau, 173*l*. C. Jonson, Portrait of Robert de Vere, Earl of Oxford, with shield of arms, 225*l*.

The same auctioneers sold on the 29th ult. the following. Miniature: Mrs. Horneck, in white dress, with pearl necklace, 141*l*. Pictures: D. Gardner, The Misses Horneck (Mrs. Gwyn and Mrs. Bunbury), 168*l*. J. Hoppner, Mary Gwyn (Miss Mary Horneck, "the Jessamy Bride" of Oliver Goldsmith), 2,362*l*. Mrs. Gwyn, in white dress and lace scarf, and cap with blue ribbons, 945*l*. Sir J. Reynolds, A Girl, with a bird and a bird-cage, 162*l*. Portrait of Richard, second Earl of Shannon, 225*l*. Frances, Countess of Essex, daughter of Sir Charles Hanbury Williams, 220*l*. G. Romney, Lady Hamilton, 535*l*. R. Smirke, The Seven Ages of Man, 262*l*. T. Gainsborough, A River Scene, with boats, peasants, and cattle, 252*l*. Sir T. Lawrence, The Duke of Wellington, whole length, 204*l*. J. B. Greuze, Portrait of Madame Van Westrenen de Tremaat, wife of Jan Van Westrenen, 262*l*. B. Luini, St. Catherine with Angels, 535*l*. F. Boucher, Madame de Pompadour, small whole length, seated, 199*l*. M. Hondekoeter, Poultry alarmed by a Hawk, 441*l*. Poultry and other Birds in a Landscape, 525*l*. Jan Weenix, Dead Hare, Pheasant, Partridge, and Implements of the Chase, in a garden, 456*l*. D. Mytens, Lady Gerard, wife of Sir Thomas Gerard, in a rich dress, 273*l*. Rembrandt, A Young Girl, in rich dress, and pearl necklace and ornaments, 299*l*. Portrait of the Artist, in black dress and cap, 262*l*. M. Hob-

bema, A Woody River Scene, with a cottage on the right, and two figures on a road, 1,533*l*. F. Guardi, St. Mark's Place, Venice, with numerous figures, 399*l*.

The prices obtained for the pictures belonging to M. Secrétan, the sale of which began at Paris on the 1st inst., were greater than was expected, high pitched as the expectations were. Attended by visitors from the United States and all the European capitals, it was the art sensation of the hour, comprising 191 examples, the general value and merit of which were very high, while a large proportion of the works had already attained fame in various collections and more than once passed under the ivory hammers of London, Amsterdam, Brussels, and Paris. Special trains were engaged to carry belated dealers and purchasers on commission from Havre to Paris. The French Government, urged by the signal popularity of Millet's 'L'Angelus,' resolved to buy that work, which is more esteemed for its pathos than its technical qualities, which are not greater than many pictures by the same master exhibit. Accordingly, after an exciting struggle between the French and New York representatives, it was secured by the former for the enormous sum of 553,000 fr. It will be remembered that in France a tax of 5 per cent. is paid to the Government by buyers at auctions in addition to the sum at which every lot is sold. The following gives the results of the first day's sale. The Duc d'Aumale bought Meissonier's 'Les Cuirasiers.' Very few examples have been bought by Englishmen. The first day's sale realized more than 3,500,000 fr. Bonington, *Sur la Plage*, 29,100 fr. Corot, *Le Matin*, 56,000 fr.; *Biblis*, 84,000 fr.; *Le Soir*, 16,000 fr.; *L'Étang*, 6,100 fr. Courbet, *La Remise de Chevrenils*, 77,000 fr. Couture, *Le Trouvère*, 14,000 fr. Daubigny, *La Rentrée des Moutons*, 42,500 fr.; *Ruisseau dans la Forêt*, 15,100 fr. Decamps, *Joseph vendu par ses Frères*, 40,500 fr.; *Les Singes Experts*, 70,000 fr.; *Le Frondeur*, 92,000 fr.; *Bourreau Turc*, 33,500 fr.; *Bouledogue et Terrier Écosais*, 46,000 fr. Delacroix, *Le Retour de Christoph Colomb*, 36,000 fr.; *Tigre surpris par un Serpent*, 37,500 fr.; *Othello et Desdemone*, 15,000 fr. Diaz, *Diane Chasse-resse*, 71,000 fr.; *La Descente des Bohémiens*, 33,000 fr.; *Vénus et Adonis*, 36,000 fr.; *Vénus et l'Amour*, 17,800 fr.; *La Mare sous Bois*, 9,000 fr. Dupré, *Bord de Rivière*, 40,000 fr. Fortuny, *Fantasia Arabe*, 24,300 fr.; *Exercice à Feu, en Présence de la Reine d'Espagne*, 8,000 fr. Fromentin, *Les Gorges de la Chiffa*, 43,000 fr.; *La Chasse au Faucon*, 41,000 fr.; *L'Alerte*, 25,700 fr.; *Cavaliers Arabes*, 137,000 fr.; *Les Enfants Arabes*, 13,900 fr. Géricault, *Courses Libres à Rome*, 9,200 fr.; *Un Lancier*, 14,000 fr. Ingres, *Œdipe et le Sphinx*, 7,000 fr. Isabey, *Un Mariage dans l'Eglise de Delft*, 75,000 fr. Meissonier, *Les Cuirasiers* (1805), 190,000 fr.; *Joueurs de Boules dans les Fosses d'Antibes*, 44,500 fr.; *Le Vin du Curé*, 90,100 fr.; *Le Peintre et l'Amateur*, 63,110 fr.; *Jeune Homme écrivant une Lettre*, 65,500 fr.; *Joueurs de Boules à Versailles*, 71,000 fr.; *Les Trois Fumeurs*, 42,000 fr.; *Joueurs de Boules à Antibes*, 60,000 fr.; *L'Ecrivain Méditant*, 45,000 fr.; *La Lecture du Manuscrit*, 39,000 fr.; *Le Liseur en Costume Rose*, 60,000 fr.; *Le Fumeur en Costume Rouge*, 33,500 fr.; *Troupe de Mousquetaires*, 36,600 fr.; *Le Fumeur (Costume Rouge)*, 33,500 fr.; *Le Liseur (Blanc)*, 36,000 fr.; *Le Baiser*, 17,000 fr.; *Le Peintre*, 29,000 fr.; *Causerie*, 25,000 fr.; *Récit du Siège de Berg-op-Zoom*, 20,100 fr.; *Batterie d'Artillerie faisant l'Exercice à Feu, à Vincennes*, 16,000 fr.; *Portrait de Madame X.*, 7,100 fr.; *L'Amateur de Peinture*, 15,100 fr.; *Le Coup de l'Étrier*, 9,000 fr.; *Hussard appuyé sur son Cheval*, 16,000 fr.; *Étude d'Homme*, 5,100 fr. Millet, *L'Angelus*, 553,000 fr.; *Le Retour de la Fontaine*, 20,600 fr. Prud'hon, *Andromaque*, 10,000 fr. Théodore Rousseau, *La Hutte des Charbonniers*, 75,500 fr.; *La Ferme sous Bois*,

58,500 fr.; Jean de Paris, 42,000 fr.; Le Printemps, 33,000 fr.; Un Hameau en Normandie, 22,000 fr.; Le Chemin, 18,900 fr.; Troyon, Le Passage du Gué, 120,000 fr.; Vaches au Pâturage, 45,000 fr.; Le Chien d'Arrêt, 70,000 fr.; Pâturage Normand, 31,500 fr.; La Descente des Vaches, 37,100 fr.; Berger ramenant son Troupeau, 43,600 fr.; La Basse Cour, 36,200 fr.; Ziem, Canal en Hollande, 20,500 fr. Water colours and drawings: Decamps, Jésus parmi les Docteurs, 28,500 fr.; Louis Leloir, La Sérénade, 16,200 fr.; Meissonier, Les Joueurs d'Échecs, 25,000 fr.; Un Spadassin, 7,250 fr.; Trompette à Cheval, 6,500 fr.; Gentilhomme (Louis XIII.), 6,200 fr.; Gentilhomme friant sa Moustache, 10,100 fr.; Millet, Paysan faisant boire Deux Vaches, 16,000 fr.; La Bergère, 25,200 fr.

The following were sold on Tuesday last: Canaletto, Vue de Venise, 63,000 fr. P. Codde, Une Famille Hollandaise, 11,000 fr. Coypel, Renaud dans les Jardins d'Armide, 260,000 fr. Albert Cuyp, Cuyp dessinant d'après Nature, 41,000 fr. G. Dou, Femme âgée regardant des Objets Précieux, 10,000 fr. Drouais, Portrait de Madame Dubarry, 22,000 fr. Van Dyck, Portrait de Lady Rich, 74,000 fr. Greuze, La Prière, 17,600 fr. F. Hals, Portrait de Pierre Van de Broecke d'Anvers, Fondateur de Batavia, 110,500 fr.; Portrait de Scriverius and Portrait de la Femme de Scriverius, 9,000 fr.; Famille Hollandaise, 30,600 fr. P. de Hooghe, Intérieur Hollandais, 276,000 fr. T. de Keyser, Portrait d'un Homme de Loi, 22,000 fr.; Portrait de Jeune Dame, 21,000 fr.; Famille Hollandaise dans un Intérieur, 23,000 fr. Lancret, Les Plaisirs de l'Hiver, 34,200 fr. Q. Matsys, Portrait of Stephen Gardiner, Bishop of Winchester and Lord Chancellor of England, 30,000 fr. Jan van der Meer de Delft, La Dame et la Servante, 75,000 fr.; Le Billet-Doux, 62,000 fr. Metsu, Intérieur Hollandais, 64,500 fr.; Le Déjeuner, 80,000 fr. A. Van Ostade, Le Jeu Interrompu, 26,000 fr. Pater, L'Enseigne de Gersain, 20,000 fr. P. Potter, Les Chevaux du Staatshouder, 20,500 fr. Rembrandt, Portrait de la Sœur de Rembrandt, 29,500 fr. Rubens, David et Abigail, 120,000 fr. J. Ruysdael, L'Écluse, 27,500 fr. Terburg, La Dépêche, 11,500 fr.

Messrs. Agnew bought the charming Bonington at the first day's sale, and at the second day's sale the famous portrait of P. Van de Broecke, which was in the Wilson Collection (not, however, as was stated in the sale-room, for Mr. Vanderbilt, of New York), and the two Metsus. None of these examples is likely to leave England. Messrs. Colnaghi bought the Terburg. A large proportion of the works mentioned above are well known in this country; some of them crossed the Channel not many years ago, not again, for the present at least, to return. These circumstances will doubtless add to the regret of those who now almost daily encounter in continental galleries fine paintings which have left our shores. The second day's sale produced 1,900,000 fr.

### Fine-Art Gossip.

THE energetic and fortunate Director of the National Gallery of Ireland bought at the Hadzor Sale (1) an excellent life-size, half-length portrait of a man in a large flat cap, by G. van den Beekhout, distinguished by the thoughtful expression of the almost Jewish features and the characteristic yellowness of the carnations; it is in thoroughly good condition. (2) An interior of a Dutch kitchen, by A. de Pape, called 'The Repast,' because a man and woman are eating; he is tearing the flesh with his fingers from the joint before him on a table, she is supping broth with a spoon from a bowl held in her lap. (3) A portrait of a girl with a dog, by J. G. Cuyp. (4) A portrait, by Mytens, of Charlotte de la Tremouille, Countess of Derby. (5) A sunny landscape with buildings,

by a Dutch master of the seventeenth century, called 'The Canal Boat.'

UNTIL the 13th inst. Messrs. Deprez & Gutekunst, 18, Green Street, St. Martin's Place, will have on view a collection of water-colour drawings made by the late Jules Jacquemart for his etchings (the beauty of which is famous) to illustrate the 'Histoire de la Porcelaine,' by himself.

A BILL to provide a Site for a National Portrait Gallery has been published, having been prepared and brought in by Messrs. Plunket, W. H. Smith, and Jackson. It states the expediency of occupying a piece of land pertaining to the National Gallery and another piece under the management of the Commissioners of Woods, both being marked on a plan already prepared and deposited in the Office of Works and Public Buildings, to the commissioners of which office it is proposed to transfer the portion destined for the new building.

THE notion often mooted that it would be a great addition to the beauty of London if the cupola of St. Paul's, at present a dingy dome of blackened lead, were gilt, has been again brought forward and with unusual emphasis, as if the idea was a new one. The cost of gilding the whole cupola is estimated at about 10,000*l.*, a sum which, the gold requiring to be of thickness greater than is needed in the interior, is, no doubt, very much under the mark. We doubt if any public body, least of all the large rate-levying boards of this metropolis, will venture to propose such an outlay, however great the adornment to be secured would be. The smaller bodies with cash at command are disburdening themselves with both hands, but not for artistic ends. We do not think entire gilding of the dome would answer the purpose in view, but have no doubt that to gild, in the manner of the Invalides, Paris, the ribs of the cupola would have a fine effect. It would certainly cost less than a quarter of the larger proposal. The experiment might be tried on a few of the ribs, and an inferior metallic alloy would suffice, for it would retain its lustre long enough to show what the effect would be like. Meanwhile, everybody who is anxious to adorn St. Paul's may as well subscribe towards completing the mosaics on the interior of the dome and its spandrels.

THE story that Messrs. Agnew have lately bought a portrait by Romney for 20,000*l.* is, we are enabled to say, without foundation.

ADMIRERS of Sir E. Landseer's largest and latest masterpiece, 'A Swannery invaded by Sea-Eagles,' will be glad to learn that Mr. J. B. Pratt has just completed in mezzotint a plate of considerable dimensions from that work, which will be published by Messrs. Agnew in October next.

MESSRS. KEGAN PAUL, TRENCH & Co. will shortly publish the first number of a new serial devoted to the reproduction of selected works of the principal photographers of the day. It is proposed to issue quarterly a portfolio of four photogravure pictures from the negatives. The first number of *Sun Artists* will consist of four studies, by Mr. J. Gale, on imperial quarto paper, with a monograph.

SINCE the days of the elder Pugin little has been done to illustrate the religious orders, who are now settled in England in great numbers, and whose habits are of a variety interesting to the expert if puzzling to the crowd. Mr. George Lambert, whose work in the *Graphic* is well known, has just made a portfolio of sketches at Nazareth House, Hammersmith, and these are shortly to be published by Messrs. Burns & Oates in a volume written by Mrs. Meynell. The life of the Poor Sisters of Nazareth is described, and is illustrated by drawings of the sisters and of the old people and the children in their care, not forgetting the familiar cart in which two of their number daily beg from door to door.

MR. RALPH NEVILL is going to bring out a history of the cottages and other domestic buildings of the Guildford division of Surrey, illustrated by eighty views that appeared in the *Builder* of 1888. In addition to the text-cuts that also appeared then, a number of new views, as well as sketches and measured drawings of details, have been added. The section descriptive of the plates includes much topographical matter, in addition to the architectural description. A chapter is added containing certain observations on the Roman and other occupations of this part of Surrey and the march of Aulus Plautius. Besides a map, slightly reduced by Messrs. Stanford from the one-inch Ordnance map, there is a reproduction of part of Bowen's map of 1749, showing the roads before the new highways were made. In addition to these there are reproductions of two plates from Ogilby's 'Book of the Roads,' A.D. 1675, showing the two main roads through the division.

A PROJECT is on foot for the erection of a statue of the late Rev. Hugh Stowell Brown, the well-known Nonconformist divine, in a prominent spot in Liverpool near the scene of his ministerial labours.

THE Annual Return of the British Museum authorities has been published.

MR. BALLINGES, of the Cardiff Free Library, writes to complain of a remark of ours made in speaking of the sculpture at the Royal Academy and noticing the bust of Alderman Dr. Taylor:

"I think it may be worth while for you to inform the reviewer that the bust will *not* be paid for from the municipal funds, and that the Corporation of Cardiff is composed of able and intelligent gentlemen, who cannot by any one who knows them be accused of mutual admiration. Your reviewer has either been grossly misled or he has drawn widely upon his imagination—in either case he has gone out of his way to say what is rude and untrue."

Our angry correspondent has overlooked the statement in the Catalogue of the exhibition that the work is "To be executed in bronze for the Cardiff Museum and Art Gallery." The ordinary sense of this phrase is that that institution will be paymaster, no other being named, as well as recipient.

MESSRS. CASSELL & Co. request us to add to the list of productions of the late Mr. F. Taylor, mentioned last week in our obituary of that artist, his book entitled 'Studies in Animal Painting,' published in 1884 by their firm, of which a version in French has been issued.

It appears from a recent Foreign Office report that an inspector of ancient monuments has been appointed by the Government of Mexico. An archaeological map of the republic has been made, and plans and photographs of the palaces of Mitla obtained. Explorations of the ruins of Xoichicalco and of the pyramids of Teotihuacan have been undertaken, many interesting discoveries rewarding the explorers of the latter. A wall 360 metres long, 3 metres high, and 1 metre broad has been constructed around the palaces of Mitla for the protection of these gigantic monuments. In Mexico it appears that they attend to things that we in England neglect with something like contempt when any appeal is made upon subjects that are "merely antiquarian."

THE charming and most instructive collection of miniature portraits and a few relics of various kinds, for which its visitors are so very much indebted to the Burlington Club, will be closed on the 20th inst.

THE *Ἀρχαιολογικὸν Δελτίον* for March is just out, and contains a summary of the results of archaeological work in Greece. The most important and the most fruitful of the various excavations, that of the Acropolis, has long been drawing to a close. At present the workmen are digging virtually outside the Acropolis, clearing away, most unnecessarily, portions of Turkish bastions and walls close to the temple of Athena Nike. As soon as the work is once com-



pleted we are promised by M. Kavadias a general review of the whole campaign and its fruits. The present number of the *Δελτίον* contains a plan of the Government architect showing the ground cleared up to the end of last year. The rest of the sheet is taken up with a brief record of excavations in other parts of Greece—an interesting find is the reported discovery of the Odeion of Patrai (Paus., vii. 20, 6)—and a list of inscriptions, the greater number of which are from the Acropolis; but the most interesting recovery hails from the Piræus—a stone recording the handing over of a trireme and her equipment. It has passed into private possession. Of actual acquisitions by the National Museum there need only be noted a new sepulchral stele—*ΧΟΙΡΙΝΗ ΤΙΤΘΗ*—and an *enochos* by Xenocles with a bacchic scene. In spite of a seizure of antiquities at Coreyra, there is nothing much else worthy of remark in the additions to the museum. Nor have the public works been either numerous or important: a railing round the Lysicrates monument and an attempt to preserve the Byzantine mosaics at Daphne almost exhaust the list. To Daphne a special emissary was sent in the person of Prof. Novelli, of Rome, whose report on his labours and the state of the mosaics closes this number of the *Δελτίον*.

## MUSIC

## THE WEEK.

ST. JAMES'S HALL.—The Richter Concerts.

THE Symphony in E minor by Dr. Hubert Parry, which was performed for the first time on Monday evening, was, it appears, composed expressly for the Richter Concerts at the request of the Viennese conductor. It was undertaken after the production of 'Judith' at the Birmingham Festival, and this probably accounts for the striking resemblance between the introduction to the oratorio and the first movement of the symphony. The two open with short energetic phrases with syncopations and sequences, and in both the rugged commencement is succeeded by a second strain of a more gentle and flowing character. Resemblance ceases, however, in the working out, which contains some very clever writing, and, speaking generally, the movement is excellent, though perhaps a little too restless, the music constantly surging onward with a degree of force that renders a full comprehension of the ideas most difficult to gain at a first hearing. The slow movement in C major is full of deep expression without the least trace of sentimentality. It might be termed a song of mourning, but the grief is that which a strong virile nature might feel, the music in this respect having something in common with the second movement of the 'Eroica' Symphony, though otherwise the two are utterly unlike each other. The succeeding section, *allegro scherzoso*, in A minor, is very slightly suggestive of an old-fashioned dance, but the details are full of touches such as could only have proceeded from a modern composer. It is, at any rate, a charming movement, and at first acquaintance the most pleasing portion of the symphony. The *finale* is even more vigorous than the first movement, and the energy increases as the end is approached. It will be as well to defer passing critical judgment on this part of the work until another occasion. There need be no hesitation, however, in saying that the symphony as a whole is quite worthy of the com-

poser, and we are inclined to place it first among his efforts of this kind, though it may not be so genial and engaging as his 'English' Symphony, produced a few weeks ago. The performance of the first movement of a Pianoforte Concerto in D, supposed to have been composed by Beethoven between the years 1788 and 1793, was, of course, interesting; but, whether the fragment be genuine or spurious, it has certainly exceedingly little musical value. It is not stated how the orchestral and pianoforte parts came into the possession of Herr Bezecny of Prague. Dr. Adler, in an exhaustive article on the movement, pronounces it genuine, and we are inclined to share his opinion, because of the curious foreshadowings of Beethoven's later manner which occur now and then in the course of the music. But, as we have said, it is weak on the whole, and far inferior to the Concerto in B flat, No. 2, which pianists agree to ignore. The performer was Madame Stepanoff, who, of course, found little difficulty in her task. Miss Fillunger sang the part of Brünnhilde in the stupendous closing scene of 'Gotterdammerung' with much intelligence; and a fine performance of Beethoven's Symphony in F, No. 8, concluded the concert.

## Musical Gossip.

THERE is again very little to report concerning the opera-houses. Her Majesty's closed suddenly, but it cannot be said unexpectedly, on Saturday, and the advertised appearance of Madame Sembrich is indefinitely postponed.

'IL TROVATORE' was played at Covent Garden on Friday last week, and the small attendance showed that Verdi's once popular opera might well be placed on the retired list. Madame Toni Schlager was disappointing as Leonora. The defects of her vocal method were more apparent than at her first appearance, and her forced production was at times decidedly unpleasant. M. Lestellier was Manrico, and Mr. Leslie Crotty, who seemed almost paralyzed by nervousness, made his first appearance in Italian opera as the Count.

CRITICISM of the miscellaneous performance on the occasion of the Shah's visit to the Royal Italian Opera on Tuesday night is obviously not required; but it should be placed on record that Mr. Augustus Harris surpassed himself as a master of the art of organization. The entertainment was planned and carried through in a manner that, down to the smallest details, can only be described as perfect, and in beauty and taste exceeded anything of the kind ever before witnessed in a London theatre.

THE death of Madame Carlotta Patti on Thursday last week does not leave any void in the musical world, as the vocalist had for some years taken no part in public life. An unfortunate bodily disablement prevented Madame Patti from taking a position on the lyric stage, and in the concert-room she was principally known as the possessor of a voice of phenomenal range, extending to G in alt. Her repertory included the airs of the Queen of Night, and many florid, showy pieces from the operas of Rossini, Bellini, Donizetti, &c.

SIR CHARLES HALLE gave his last concert for the present season on Friday last week, the programme consisting of familiar works. These were Brahms's Pianoforte Quintet in F minor, Op. 34; Schumann's 'Waldscenen,' Op. 82; Handel's Violin Sonata in A; and Beethoven's 'Kreutzer' Sonata.

THE dates of Sir Charles Halle's four orchestral concerts at St. James's Hall next season

are Fridays, November 22nd and December 6th, January 24th, 1890, and February 7th.

WE have already spoken of the fugal *finale* to Mendelssohn's 'Athalie,' which was performed for the first time last Saturday by the Association of Tonic Sol-fa Choirs at the Crystal Palace. It was given with organ accompaniment, and is undoubtedly a more imposing close to the work than that in the published score, though for obvious reasons it is not likely to be attached to it. The performance of 'Athalie' generally was highly creditable, though the sopranos were somewhat weak. The solos were taken by Miss Clara Leighton, Miss Clara Dowle, and Madame Annie Williams, and Mr. L. C. Venables conducted.

MR. MAX HEINRICH gave the first of two chamber concerts at the Princes' Hall on Saturday afternoon, being assisted by Herr Schönbberger, Herr Willy Hess, and Miss Lena Little. The pianist gave a performance of Schubert's Fantasia, Op. 15, in his best manner; and other features of the programme were Beethoven's 'Kreutzer' Sonata, some of Brückner's 'Lieder des jungen Werners am Rhein,' Op. 2, and two pleasing new duets by Mr. Goring Thomas.

ON the same afternoon Mr. John Thomas gave his annual harp concert at St. James's Hall, with the vocal assistance of Madame Valleria, Madame Edith Wynne, Miss Liza Lehmann, Madame Hope Glenn, and other artists.

M. NACHÉZ and Herr Arthur Friedheim gave a pianoforte and violin recital at the Princes' Hall on Monday afternoon, the principal items in their programme being Max Bruch's Concerto in G minor with piano accompaniment, Liszt's Sonata in B minor, Beethoven's 'Kreutzer' Sonata, Bach's Sonata in G minor, and Schubert's Rondo Brilliant, Op. 70. Herr Friedheim is an excellent pianist, but it is impossible to commend the violin playing of M. Nachéz. His intonation is painfully uncertain, and his general style wanting in refinement.

FRÄULEIN HERMINE SPIES provided an excellent programme at her second vocal recital at St. James's Hall on Tuesday, the principal feature being the entire series of Schumann's 'Auswahl aus der Dichterliebe,' which she sang with so much poetic feeling and expression that no sense of monotony was felt. There are other cycles, such as Schubert's 'Müllerlieder' and 'Die Winterreise,' which this accomplished vocalist might introduce on future occasions. Miss Zimmermann contributed some pianoforte solos.

THE list of artists who will take part in the forthcoming representations at Bayreuth has been published. Most of those who appeared last year are re-engaged, but Herr Van Dyck will alone play Parsifal, Herr Perron replaces Herr Scheidemantel as Amfortas, Herren Betz and Gura will play Hans Sachs, and Fräulein Dressler and Frau Reuss-Belce will take the part of Eva. Herr Vogl and Frau Sucher will appear in 'Tristan und Isolde,' as in 1886.

HERR ANGELO NEUMANN will take his Richard Wagner company to Sweden, Norway, Spain, and Brazil next year. Nothing is as yet arranged concerning the projected visit to London.

THE death is announced of Mr. Elisha Walton, who at one period was a prominent Manchester tenor singer. He sang with Madame Malibran in her engagement at the Manchester Musical Festival upwards of fifty years ago. Mr. Walton was in the eightieth year of his age.

## CONCERTS, OPERAS, &amp;c., NEXT WEEK.

- MON. M. de Pachmann's Last Chopin Recital, 3, St. James's Hall.  
— Royal Italian Opera, 5, Lothegrin.  
— Richter C. Concert, Herli x's 'Faut,' 630, St. James's Hall.  
TUE. Mr. Isidore de Lara's Concert, 330, Princes' Hall.  
— Royal Italian Opera.  
WED. Performance of Gutz's 'Taming of the Shrew' by the Royal College of Music, 2 Savoy Theatre.  
— Royal Italian Opera, 5, 'Roméo et Juliette.'

THURS. Mr. Gerald Lane's Concert, 3.30, Steinway Hall.  
 — Royal Italian Opera.  
 SAT. Madame Backer Gröndahl's Concert, 3, St. James's Hall.  
 — Royal Italian Opera, 8.

## DRAMA

### THE WEEK.

COMEDY.—'The Tigress,' a Drama in a Prologue and Four Acts. By Ramsey Morris.  
 GLOBE.—Afternoon Performance: 'Phyllis,' a Domestic Play in Four Acts. By Frances Hodgson Burnett.

'THE TIGRESS' of Mr. Ramsey Morris is, it is said, an adaptation of an American novel entitled 'Crucify Her.' Being in complete ignorance concerning the original, we are unable to judge of the extent of Mr. Morris's indebtedness to that source. A more familiar work has, however, contributed to the plot. 'The Tigress' is little more than an expanded version of 'L'Aventurière' of M. Augier. Its heroine is a woman with much personal beauty and a sufficiently compromising career. Attended by a so-called brother, who is a blackleg, she enters the house of a foolish count, whom she more than half captivates. She has faint dreams of a virtuous life, and all but quarrels with the companion in crime to whom she is chained. Exposure comes in the end, and she makes a desperate effort to secure some measure of esteem from her host. Thus far she is Doña Clorinde. She is, however, a baser and more pernicious creature than her predecessor, and during her stay in the château into which she intrudes commits a robbery. Her penitence, moreover, is not more than skin-deep, and she is stupid enough to believe that the theft of his mother's diamonds will recommend her to the Comte de Beaudry as a fitting spouse. To the story of 'L'Aventurière,' an opening and a closing scene are added. In the former we see Lise Troubert, otherwise Stella, otherwise the tigress, at work. Acting as decoy to her so-called brother, who is in fact, or has been, her lover, she ruins and drives to suicide a young Frenchman, who merits no better fate since he is an unprincipled and wholly despicable being; in the latter she herself commits suicide in the house of the man she has vainly sought to fascinate.

These are not the only respects in which 'The Tigress' differs from 'L'Aventurière.' There is primarily the omission of the literary flavour which in the French piece constitutes a principal charm. There are, moreover, two adventuresses, not one. Against Lise Troubert is pitted Sara, a flower-girl, who subsequently develops into Angela Roma, a governess. These two women are rivals for the love of "Count Beaudry," and in a curious and not very conceivable fashion Angela carries off the somewhat sorry prize. In the antagonism of these two women a possible source of interest is suggested. All is illusive, however. The women are not true to themselves, and their actions and motives are alike inconceivable. The governess, who, after the fashion of Lady Isabel Carlyle, condemns herself to wear the most depressing of costumes and goes to a masked ball in deep mourning, makes violent protestations and utters furious arraigments. All comes to nothing, however, and the conquest of her noble husband is effected by the somewhat dangerous experiment of revealing her past history.

In a piece of this description scanty opportunities are afforded to actors. Miss Amy Roselle played with power as the tigress, and assigned her a certain measure of seductiveness. Miss Kate M. Forsyth, an American actress, made little impression as Angela Roma; and Mr. Royce Carleton, Mr. Cautley, Mr. Glenney, and other actors revealed no new aspect of their powers. The reception of 'The Tigress' was in part hostile. It is to be wished that the effect of this may be to direct our dramatists to pleasanter and healthier subjects. Is our stage never more to welcome back "pure-eyed Faith, white-handed Hope," and the "unblemished form of Chastity," which were once not wholly strangers to it? On the whole the feline woman is even more joyless and unattractive than the *femme incomprise*.

The Phyllis whose adventures Mrs. Hodgson Burnett relates in her new play of that name is a commonplace English girl of modern days, and has little beyond her femininity in common with the Phyllises of history or of fiction. In 'The Faire Maide of the Exchange,' one of two plays by Thomas Heywood the heroines of which are named Phyllis, the dramatist, in a speech which Payne Collier in his reprint executed for the Shakespeare Society gave as prose, deals with some bearers of the name:—"Her name, porter, requires much poeticality in the subscription and no lesse judgement in the understanding; her name is Phyllis,—

Not Phillis that same dainty lasse  
 That was beloved of Amintas;  
 Nor Phillis she that doated on  
 The comely youth Demophoon;  
 But this is Phillis, that most strange  
 Phillis, the flower of the Exchange."

To none of these Phyllises—not to her who was the poet's "only joy," and not even to the neat-handed maiden who at this season was wont

With Thestylis to bind the sheaves—

is Mrs. Burnett's Phyllis allied. She is, indeed, an unconscious adventuress. Brought up by a well-bred scamp of a father whom she adores, she has acted unconsciously as a decoy. Her innocence and her purity constitute "no armour against fate," and the man she loves, and by whom she is beloved, turns her adrift when he learns of her past. In the end she is reconciled to him and all is well. We have here the materials of a narrative in Mrs. Burnett's pleasant way, or for a crisp domestic play in three acts. For the four acts over which the story is spread it is insignificant. If Mrs. Burnett dreams of further employment of her play, she must resort to vigorous compression. Both motive and treatment require alteration, and more than one of her characters is superfluous. Some excellent acting by Miss Alma Murray, Miss Rose Leclercq, and Mr. C. W. Somers set won recognition from the public. Mr. Conway, Miss Norreys, and Mr. Cautley were also seen to advantage.

### Dramatic Gossip.

MR. T. E. PEMBERTON has completed a life of E. A. Sothern, the comedian and sometime famous "Lord Dundreary," which is to be published in October by Messrs. Bentley & Son. The work (which is to be well illustrated

with portraits and other matter) has the approval of the surviving members of Mr. Sothern's family and his nearest friends.

THE Lyceum season concluded on Saturday last with the benefit of Miss Terry and the looked-for speech by Mr. Irving. A large and representative audience attended. The autumn season will begin in September with 'The Dead Heart.' Some hint there was also in the speech that 'Macbeth' might at some not remote period be revived.

MISS ALICE CHAPIN, an American actress, who on Friday afternoon in last week made at the Globe a first appearance in England, has some advantages of appearance and training, which were wasted on a dreary tragedy from the French entitled 'Virginia.'

MR. TOOLE'S season closes to-night. Previous to having a holiday, Mr. Toole will give a few performances at some southern coast watering-places.

IN consequence of the success of Ibsen's 'A Doll's House,' his 'Pillars of Society' will be revived by Mrs. Oscar Beringer at the Opéra Comique on the 16th inst. Mr. W. H. Vernon, Miss Genevieve Ward, and Miss Vera Beringer will take part in the performance.

A NEW play by Mr. Richard Lee will be produced at the Shaftesbury Theatre by Mr. Willard.

THE representations of 'Wealth' at the Haymarket concluded last night, and a performance of 'Captain Swift' begins this evening a series of revivals with which the Haymarket season will conclude.

AT an afternoon performance at the Strand on Wednesday two pieces were seen for the first time. 'Christopher's Honeymoon,' by Mr. Malcolm Watson, is a three-act farce with some diverting business, and was competently played by Mr. C. Glenney, Mr. George Raimeond, Mrs. Smale, and other actors. 'Bravado,' a one-act farce, is a translation from the French by Mrs. Smale, in which Miss Dairolles acted with much brightness.

PERFORMANCES at the Princess's Theatre have been arrested.

THE new Deutsches Volkstheater at Vienna will be inaugurated on September 14th with a piece by the popular playwright Anzengruber.

THE Austrian stage has lost two of its chief ornaments—Hofrath George Weilen, first an officer in the army, then a professor of history, and finally a dramatist of the school of Halm, and Herr E. Mautner, a writer of comedies. In 1859 the latter published a collection of sonnets against Napoleon III. entitled 'In Catilinam.' The Emperor took his revenge by giving his assailant the Legion of Honour at a later period.

## MISCELLANEA

*Golfing Literature.*—In looking through Clark's 'Golf' (Edinburgh, 1875) and Stewart's 'Golfina Miscellanea' (Glasgow, 1877) I notice that they both give Mathison's poem 'The Goff' as having been first published in 8vo. 1743; second edition, 4to., 1793. Perhaps, for the benefit of the editors of future compilations on the royal and ancient game, you will kindly make it known that I have in my possession a copy which bears on the title-page "the second edition, Edinburgh, printed for James Reid, Bookseller in Leith. M.DCCCLXIII. Price 4d." So that the 4to. reprint of Peter Hill, Edinburgh, in 1793 was not the second, and may not even have been the third edition! Can any of your readers give evidence of the existence of other reprints? G. B. ANDERSON.

TO CORRESPONDENTS.—J. B.—G. W. M.—received.  
 No notice can be taken of anonymous communications.



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